

# THE ILLUSTRATED LONDON NEWS

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SATURDAY, MARCH 11, 1939.



**THE NEW OCCUPANT OF THE CHAIR OF ST. PETER: A PHOTOGRAPH OF POPE PIUS XII, IN MITRE AND PONTIFICAL ROBES, AT PRAYER IN THE SISTINE CHAPEL ON THE DAY AFTER HIS ELECTION.**

The election of Cardinal Pacelli as the new Pope was announced with traditional ceremony from a balcony at St. Peter's on March 2. He will be known as Pope Pius XII. The new Pope was trained for the priesthood in the Capranica College at Rome and subsequently entered the Papal Secretariat of State as a junior. In 1914 he was appointed Secretary of the Congregation of Extraordinary

Ecclesiastical Affairs and three years later was sent as Papal Nuncio to Munich. In 1920 Pius XI. transferred him to Berlin as Nuncio. In 1929 he was raised to the College of Cardinals and shortly after succeeded Cardinal Gasparri as Papal Secretary of State. In 1934 he went on a mission to Buenos Aires, and in 1936 he visited the United States. (*Keystone.*)



By ARTHUR BRYANT.

LOOKING out from the train one sees the country slipping by. Judged by the train's pace, there isn't a great deal of it, for a few hours only suffice to bring one from the far north of England to within fifty miles of the South Coast. Every minute or so a red-brick chimney on either horizon, or a great mound where coal or clay has been worked, announces the triumph of industrialism. At the very moment of writing, the engine has drawn up in the outskirts of an industrial city which, only a hundred years ago, was a little market town whither Berkshire Tom Brown came on the roof of the old Tally-ho coach. Now, where a score of farms formerly flourished, is a vast agglomeration of dingy brick houses and pent roofs, of rails and blackened signals and tall factory chimneys. In the last hour or two we have passed through a dozen such towns. Soon we shall glide down the Chiltern incline into the Great Wen itself—ten times more monstrous than in Cobbett's day, and twice as much so as in my own youth, with over ten million inhabitants and a diameter of twenty miles. For the proof that England is an urban unit to-day, the evidence of one's own eyes suffices. Statistics tell us that more than three-quarters of the inhabitants of this island live in the town.

And all the while the town is winning new victories in its remorseless march over the vanishing countryside. Only the other morning, a single issue of *The Times* recorded four such triumphs, in all of which the statutory and corporate power of the community has been used to depress the scales still further against the countryman and his land. It almost goes without saying that two of them—both the subject of protests from injured countrymen—originated with our old friends the local transport bureaucrats. These gentlemen, it would seem, while renewing in one southern county their apparently rather purposeless attack on the amenities and historical associations of Gilbert White's Selborne, are planning in another and adjoining one virtually to annihilate—for that is what it comes to—the pleasant village of Seend. "I find it difficult to express," a local correspondent writes, "in language fitted for publication in *The Times*, amazement at the technical ineptitude of the proposal itself, apart from the ravaged gardens of houses and cottages, grass fields deplorably cut in two, and the general depreciation of the property of all sorts and conditions of men." It sounds, from a countryman's point of view—the point of view, that is, of the people who happen to live there—not unlike the recent visitation of Catalonia. That the visitation comes from those indirectly maintained and paid for by the victims can scarcely be calculated to soften the impending blow. According to the new theory of British governance, the citizen must pay the piper and dance to whatever tune—however harsh and discordant—he thinks fit to play. In the eyes of the Department-made and administered Law of to-day, a countryman has no rights against the officers of the Crown. He must obey and suffer. Star Chamber practice leaves him no option.

The same wanton disregard for the agricultural and rural values on which England once lived and on which she may still in an hour of national danger have once more to depend, characterises the action

of another official or semi-official agency of the State. Recently one of those public-spirited individuals who still set store on the traditional treasures of our land presented to the National Trust a small piece of England threatened with development—which is a polite name for the withdrawal of land from productive use to secure a quick turnover to enrich some private individual's pocket. No sooner had he done so, to preserve a beautiful and loved landscape in perpetuity, than an apparently all-powerful electrical authority announced its intention of erecting pylons across it, and so almost entirely destroying the value of his action. Nor does any

munition factories, telephone and telegraph, hospitals, harbours and railways." Yet, as what is being attacked in the first instance is only a rural interest, nobody in authority appears to be in a position to defend it, or to think it worth while doing so. The whim of the townsman, however foolish and ultimately suicidal, must prevail.

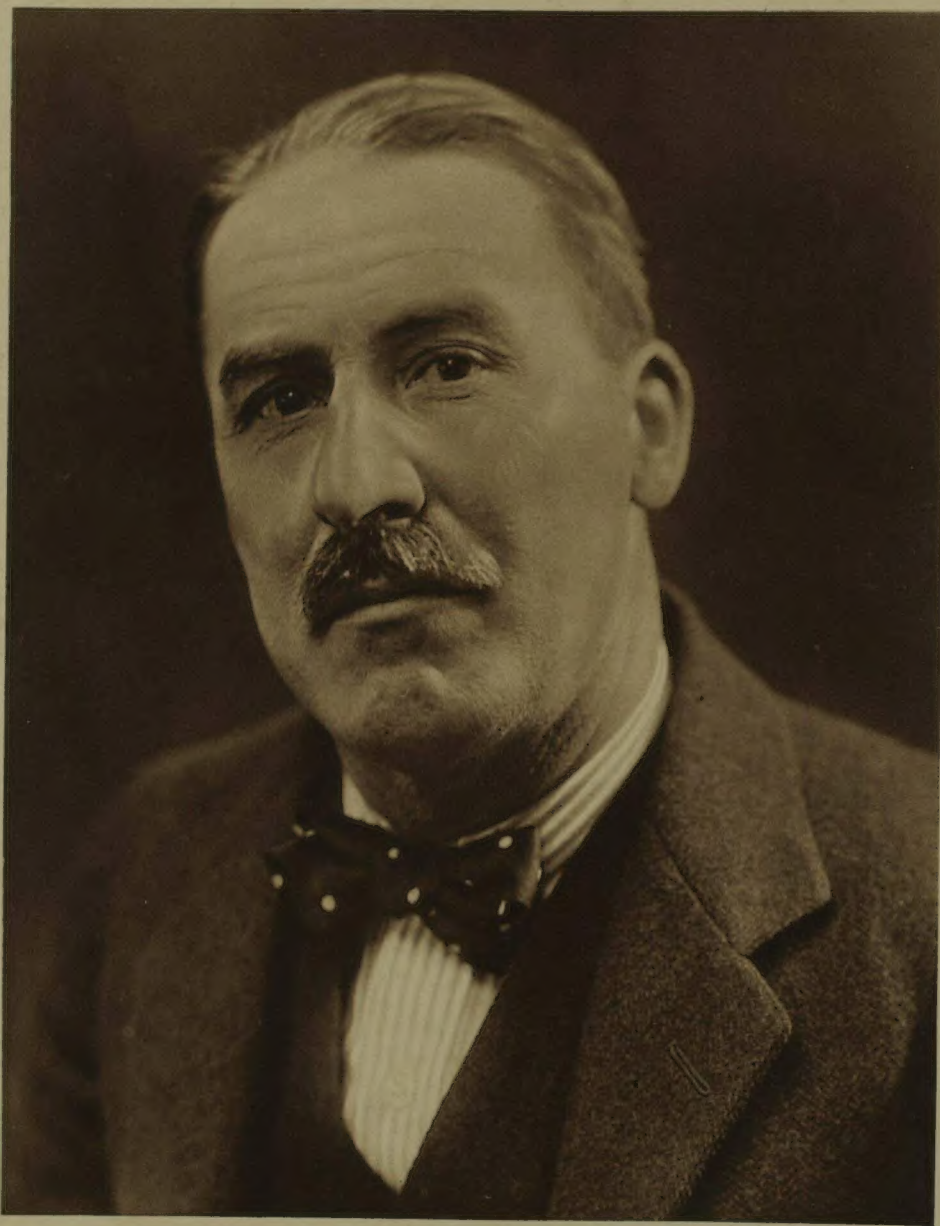
There is an even graver threat to the nation's existence in this constant destruction of country to make new town and so serve the latter's over-riding needs. There is an illustration of this also in the same tell-tale issue of *The Times* newspaper. The Air Ministry has announced its intention of taking over a thousand acres of the finest wheat-growing land in Wiltshire to make another aerodrome. Several alternative sites, entailing a lesser sacrifice of the nation's agricultural assets, have been proposed by the Wiltshire Branch of the Council for the Preservation of Rural England and the local planning authorities. But all have been turned down by the Air Ministry experts as in some way unsuitable. They must have those thousand bread-producing acres or nothing. Their argument, *The Times* reports, is that it is impossible in effect to propose to take over any land anywhere without encountering some objection. "This provokes from their critics the retort that it seems an unfortunate coincidence that the requirements of defence always necessitate the sacrifice of good agricultural land or countryside beauty."

Something, as we have dared to point out before, seems to have got unbalanced in our national governmental economy in this matter. That we should be strong in the air is an urgent necessity; that to be so we need aerodromes is obvious. But the provision of aerodromes, though an all-important national need, is not the only one. To reverse the situation, what should we say of a Minister of Agriculture who insisted on ploughing up Heston or Hendon? There must be some sense of proportion in the execution of the Air Force programme, and some weighing of one national interest against another. Probably any, or most, of the other proposed sites would have done almost as well, and would have served adequately enough for the essential purposes of an aerodrome. But that fine corn-growing land—the creation of generations of skill and labour—once gone is gone for ever. Henceforward it will produce nothing, and we shall be another thousand acres of our dwindling land the poorer.

We cannot, in the day of emergency, eat aeroplanes. A modern poet has written prophetically of the Nemesis that awaits the nation that wantonly neglects the essential source by which in the last resource it lives:

I see in vision	For people to eat;
The worm in the wheat,	Nothing to eat
And in the shops nothing	In Stupidity Street.

For the day may be coming when we shall no longer be able to live on the produce of other lands. For one reason or another, those products may be denied us by our overseas customers or our ships may be hindered, as they were in 1917, on their lawful occasions. The land that the labour of our fathers made fertile is our second line of defence, and we cannot afford to see it destroyed. The man who lays waste the productive soil of his country without the clearest reason for doing so may well be digging his own grave.



THE DEATH OF THE DISCOVERER OF THE TOMB OF TUTANKHAMEN: MR. HOWARD CARTER, THE FAMOUS EGYPTOLOGIST, WHOSE ASSOCIATION WITH THE LATE LORD CARNARVON LED TO ONE OF THE MOST SUCCESSFUL AND SENSATIONAL DISCOVERIES IN THE ANNALS OF ARCHAEOLOGY.

The name of Howard Carter, the famous Egyptologist, who died on March 2 at the age of sixty-five, will always be associated with the discovery of the tomb of Tutankhamen. The late Lord Carnarvon had obtained a concession in the Valley of the Tombs of the Kings and in conjunction with Howard Carter began to excavate down to bedrock. On November 5, 1922, Carter came upon a stairway cut in the rock leading to the royal tomb, which he filled in again until he could be joined by Lord Carnarvon, who was in England. Together they followed up Carter's discovery, which led them eventually to the treasure chambers and the sarcophagus of Tutankhamen. Our readers will remember that special articles by Howard Carter were published in "The Illustrated London News" in connection with the discoveries and that over a period of years we illustrated a complete series of the objects found in the tomb both in colour and photograph. Howard Carter in the course of his career had served as Inspector-General of the Antiquities Department of the Egyptian Government, and his discoveries include the royal tomb of Mentuhotep, the tomb of Hatshepsut, and the tomb of Thothmes IV. (Photograph by F. J. Mortimer, F.R.P.S.)

other national interest appear to be served by this proposal, since it is fairly obvious that the existence of overhead cables very much increases the danger of interference with the nation's life and work in the event of war. As another correspondent to the same issue of *The Times* put it: "It is as foolish to hesitate about the added cost of putting electric supply cables underground as it would be to economise on torpedos or armour plates." A single successful bomb may dislocate the light and power of entire districts, including "not only dwellings and ordinary businesses, but military and naval posts, Government offices,

# INCIDENTS OF THE UNUSUALLY SPEEDY ELECTION OF A NEW POPE.



SHOWING CARDINAL PACELLI (BEFORE HIS ELECTION AS POPE) ON THE EXTREME LEFT: THE CARDINALS ASSEMBLED IN THE PAULINE CHAPEL TO HEAR THE MASS OF THE HOLY SPIRIT—A CEREMONY PERFORMED ON THE MORNING OF THE CONCLAVE. (A.P.)



THE FIRST—AND TRADITIONAL—INTIMATION THAT A NEW POPE HAD BEEN ELECTED: WHITE SMOKE CURLING UP FROM THE CHIMNEY OVER THE SISTINE CHAPEL WATCHED BY A LARGE AND EXCITED CROWD. (Keystone.)



"ANNUNTIO VOBIS GAUDIUM MAGNUM: HABEMUS PAPAM": CARDINAL CACCIA-DOMINIONI ANNOUNCING THE NAME OF THE NEW POPE FROM THE BALCONY ABOVE THE PORTICO OF ST. PETER'S AFTER THE ELECTION. (Keystone.)

The Conclave to elect a new Pope in succession to the late Pope Pius XI. began on March 1. In the morning the Cardinals assembled in the Pauline Chapel to hear the Mass of the Holy Spirit, during which the traditional sermon "pro eligendo Pontifice" was preached by the Secretary of the Briefs to Princes, Mgr. Bacci. At four o'clock the Cardinals and their attendants proceeded in solemn procession to the Sistine Chapel, where they took the oath to observe

the Statutes under which the Conclave is held. In the afternoon of the following day white smoke curling up from the chimney over the Sistine Chapel intimated that the third ballot had been successful. Later the vast crowd saw the window over the portico of St. Peter's open and a group of figures came on to the balcony. The First Cardinal-Deacon, Cardinal Caccia-Dominioni, then announced the election of Cardinal Pacelli as the new Pope.

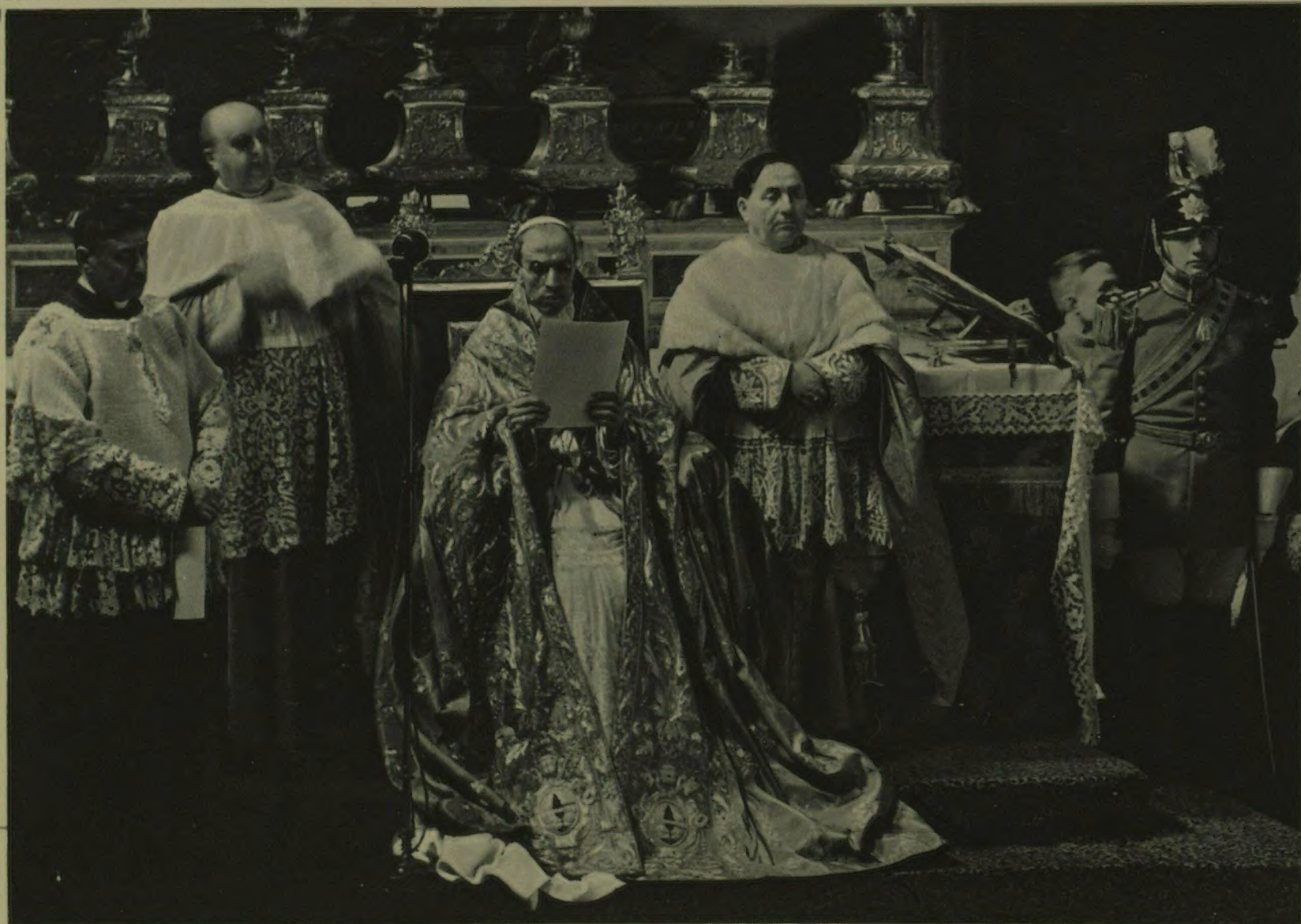
# THE NEW POPE'S FIRST PUBLIC ACTS: A WORLD CALL TO PEACE.



ON THE BALCONY WHERE HIS CORONATION IS TO TAKE PLACE, INSTEAD OF INSIDE ST. PETER'S: POPE PIUS XII. PRONOUNCING THE PONTIFICAL BENEDICTION UPON THE CROWDS BELOW, JUST AFTER HIS ELECTION. (A.P.)



LEAVING THE SISTINE CHAPEL AFTER HIS BROADCAST TO THE WORLD: PIUS XII., WHOSE INVOCATION OF PEACE CREATED A DEEP IMPRESSION AMONG THOSE LISTENING TO HIS FIRST MESSAGE AS POPE. (Keystone.)



"TO THIS OUR PATERNAL MESSAGE WE WOULD ADD A HOPE FOR PEACE AND AN INVITATION TO THE SAME": POPE PIUS XII., FORMERLY CARDINAL PACELLI, BROADCASTING TO THE WORLD FROM THE SISTINE CHAPEL ON THE DAY AFTER HIS ELECTION. (Central Press.)

After the announcement of the election of Cardinal Pacelli as the new Pope his Holiness appeared on the balcony over the portico of St. Peter's and bestowed his Pontifical benediction on the city and the world. It was recently announced that the coronation of Pope Pius XII., which was arranged to take place on March 12, would be performed on this balcony, so that the ceremony could be witnessed by many thousands of people. In the past the coronation has been

held within the Basilica. On March 3 the new Pope broadcast a message to the world in which he said: "It is in these anxious and difficult hours, when so many difficulties seem to oppose the attainment of that peace which is the most profound aspiration of men's hearts, that we raise to the Lord a special prayer for all those on whom rests the high honour and the heavy burden of guiding the peoples in the way of prosperity and progress."

## TOUCHING THE NEW POPE'S HAND AND FOOT: THE CARDINALS' ADORATION.



POPE PIUS XII., WEARING HIS MITRE AND SEATED ON THE THRONE BEFORE THE ALTAR IN THE SISTINE CHAPEL, RECEIVING HOMAGE FROM THE CARDINALS, WHO APPROACH IN TURN TO PERFORM THE "ADORATION."

On March 3, the day after his election, the new Pope, Pius XII., began his work early by receiving the chief officials of the Vatican Administration and a long succession of archbishops, bishops, and other clergy attached to the Papal Court. At 11 a.m. he proceeded to the Sistine Chapel, and then followed the ceremony illustrated above. "The Chapel," says "The Times," "was still dressed as for the Conclave, and the Cardinals were seated at their allotted seats, though with the *baldacchini*

(canopies) now lowered, wearing their usual scarlet instead of the purple which they had put on for the Conclave. To the strains of *Tu es Petrus*, chanted by the choir, the Pope took his seat on the throne, and the Cardinals one by one performed the third 'Adoration' or act of obedience (the first two had been performed the previous evening on the conclusion of the Conclave) by touching his hand and foot with their lips." (Photograph by Keystone.)

## A.R.P. IN LONDON AND THE PROVINCES.

There was a big A.R.P. demonstration in London on March 5. Three great processions, in which 1300 men and women and more than 100 vehicles were included, set out by different routes from the London Fire Brigade headquarters to parade on the public terrace of County Hall, where they were addressed by Mr. Herbert Morrison, leader of the L.C.C. Ambulances, trailer-pumps, heavy mobile pumps and turn-table ladders took part. The greatest interest was displayed in the trim navy blue uniforms of the Women's Auxiliary Fire Service, with unstiffened peak caps, chromium buttons, beige lisle stockings, and low-heeled black shoes. Some of the women drivers in the Service wore the optional trousers which grip tightly at the ankles. To address the parade Mr. Morrison climbed down on to the terrace by a fire-ladder. He said: "In twelve months we have multiplied by ten times the personnel of the London fire-fighting services. . . . We are showing the world that British democracy has behind it the spirit of service—that our free people can organise and prepare for an emergency."



A MOBILE FIRST-AID STATION FOR A.R.P.: A CONVERTED OMNIBUS FITTED WITH EXTENSIBLE SIDES BEING USED IN A DEMONSTRATION BY VOLUNTEERS AT SOUTHPORT. (Fox.)



A GREAT A.R.P. DEMONSTRATION IN LONDON: MR. HERBERT MORRISON, LEADER OF THE L.C.C., ADDRESSING THE PARADE OF AUXILIARY FIRE SERVICE AND OTHER VOLUNTEER UNITS ON THE TERRACE OF COUNTY HALL. (C.P.)



A REALISTIC A.R.P. TEST AT GREENWICH: MEN OF THE AUXILIARY FIRE SERVICE FIGHTING THE FLAMES IN AN OLD HOUSE WHICH WAS SET ON FIRE DURING EXERCISES AT CHARLTON. (Wide World.)

## A.R.P. TESTS WITH EXPLOSIVES AT BIRMINGHAM.



A REALISTIC A.R.P. TEST AT BIRMINGHAM: THE DEMOLITION OF THREE-STOREY HOUSES IN GLOUCESTER STREET BY AMMONAL CHARGES, AS A MEANS OF TESTING DIFFERENT SYSTEMS OF BASEMENT REINFORCEMENT.



AFTER THE DESTRUCTION OF THE HOUSES AT BIRMINGHAM BY EXPLOSIVES FOR AN A.R.P. TEST: AN ENGINEER COMING OUT OF THE SANDBAGGED EXIT TO A BASEMENT WHICH HAD SURVIVED THE FALL OF THE MASONRY.



THE MEASURES FOR STRENGTHENING BASEMENTS WHICH WERE TESTED AT BIRMINGHAM: HOME OFFICE EXPERTS EXAMINING THE STRUTTING IN ONE OF THE HOUSES AFTER THE EXPLOSION.

An interesting A.R.P. experiment was carried out at Birmingham on March 5 to find out how basements could best be reinforced to resist bomb explosions and the collapse of buildings above them. Two three-storey houses suitable for demolition were selected. Separate measures of reinforcing were used. In one of the houses the cellar was shored up according to an experimental Home Office scheme; in the other according to a design by Mr. H. J. Manzoni, Birmingham's City Surveyor. Charges of ammonal were exploded, giving the effect of a bomb explosion on the ground floor. Instruments for measuring the force of the impact of falling masonry were installed. The test did not turn out exactly as had been expected. One charge failed to explode at first; and Sir Alexander Rouse, Chief Technical Adviser to the Home Office, afterwards stated that two of the side-walls of the houses did not collapse and so the full shock had not been thrown upon the protected cellars.

Wide World Photographs.

# BOMB-PROOF SHELTERS WITHOUT EXCAVATION: THE MOUND TYPE.

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS; FROM MATERIAL SUPPLIED BY MESSRS. R. LUTYENS AND H. GREENWOOD.



A BOMB-PROOF SHELTER CONSTRUCTED ABOVE GROUND: A PROJECT FOR A CONCRETE CHAMBER PROTECTED BY A MOUND OF EARTH, IN THE OPEN SPACES OF CITIES; WHICH, IN LONDON, WOULD SAVE EXCAVATING IN WATERLOGGED SOIL.

The project devised by Messrs. Lutyens and Greenwood for bomb-proof air-raid shelters above ground was ventilated in a letter printed in the "Daily Telegraph" last month. In this letter the architects pointed out that "Deep digging in the London area presents grave initial difficulties. The excavation, tanking, construction, drainage and carting involved are not only immensely more costly, but must take far longer to construct than the identical protection offered by a shelter above ground level." On this page we illustrate the type of mound shelter, which Messrs. Lutyens and Greenwood suggest could be constructed in city squares, waste ground, or in any other open space. A thickness of at least 60 ft. of earth is generally considered necessary to give absolute protection from all types of bombs. To obtain sufficient earth for the protective mound above the shelter

one of two courses may be adopted. Either the earth can be carted in from outside the city, in which case only the area of the actual shelter need be excavated, say to a depth of 19 ft. (as shown in the upper left illustration); or alternatively, if time is pressing, the whole of the square or open space, or a large area of it, can be excavated, and the earth piled up in the centre over the concrete shelter, leaving a shallow depression all round the mound. In this way all the earth is obtained upon the spot and no cartage is involved. It is the first alternative that is illustrated here, with the mound rising from the ground level of the surrounding streets. Obviously such a shelter as this might be adapted for peacetime use as a covered car park; while in war the top of the mound would provide an admirable platform for anti-aircraft guns or searchlight units.

# THE WORLD OF SCIENCE.

## CONCERNING SHEEP.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

ONE of my correspondents, the other day, wrote to ask me if I could tell him how many British breeds of sheep there are. This may have seemed an easy question to ask, but, as a matter of fact, it is by no means easily answered, since many breeds are linked by sub-breeds as we pass from one area to another. But we may put it at round about fifty. And all have, apparently, been derived, in part, from the European moufflon, now confined to Corsica and Sardinia, and, in part, from the Asiatic urial (*Ovis vignei*). Both these have large and beautiful sickle-shaped horns, curving in half a circle, and with a wrinkled surface. The horns of the little Soay sheep, and of the fast-disappearing Shetland sheep, are of this type. But horns, in domesticated sheep, especially in regard to their size and spiral curvature, have attained to strange excesses.

Apart from their horns, both moufflon and urial differ in one very striking and important feature from our typical domesticated sheep in that their outer coat is of hair, instead of wool. To this point, however, I must return presently. Furthermore, many of our native breeds are hornless, though we have no records to show how and when these hornless types came into being.

Though something of the numerous types of British sheep will be known to all my readers, their several distinctive features will become even more apparent when we compare them with some of the more remarkable foreign breeds. To begin with, it must be remembered that they were derived from the same stocks as those of our own sheep. But selection of incipient variations on the part of the breeder has been aided by the varying influences of food and climate. And they have produced some singular results.

The African lop-eared sheep is one of these. The rest of the world's sheep, wild and domesticated, have erect ears which are not conspicuously large. But in the lop-eared types the ears are of great size and

"nursed" are precisely similar to those of what we are pleased to call "civilised countries." By way of contrast, we have the Shanghai earless sheep, wherein the ears are reduced to mere vestiges. Little, however, seems to be known of this animal. But so long ago as 1857 a small flock was exhibited in the gardens of the Zoological Society of London. Neither the

Somaliland they seem to have been taken by the Hottentots—who then extended much farther north than now—to South Africa.

Another breed deserving special mention is the Guinea long-legged sheep, a variety of the long-legged sheep of Damaraland, and also lop-eared. The rams have a great throat fringe and are horned. In the ewe shown here (Fig. 1) the upper part of the neck bears a pair of goat-like "tags." But the long legs and short hair form a conspicuous contrast with, say, the Highland ram, with its curly horns and enormous fleece reaching to the ground. This woolly coat, or "fleece," is never found in any wild sheep, but is entirely the product of domestication. And there are points concerning its nature and origin which very decidedly need clearing up. It is commonly regarded as an excessively developed "under-fur," such as is found in the fur-seal, and, indeed, very many other mammals. By selection on the part of the breeder, it is supposed, the original hairy coat, seen in the moufflon and the urial, the two ancestral types of domesticated sheep, has been almost entirely "bred out," and replaced by the undercoat which we know as "wool."

The naturalist Bell, just a hundred years ago, and Owen, just over seventy years ago, contended that the wool which makes up the fleece of domesticated sheep answers, not to the "under-fur" but to the originally hairy coat. And this because the hair shows an imbricated, or scaly, surface, which gives the "felting" quality of wool, while the "underfur" is made up of hairs with a smooth surface. I hoped to be able to obtain specimens of wool from the fleece of one or other of our domesticated sheep, as well as a sample of the "under-fur" before I sat down to write to-day. This, however, I did not succeed in doing, but I shall take the earliest opportunity of securing samples of both for microscopic examination. Neither Bell nor Owen, so far as I can make out, ever published figures of this kind. A series of microscopic preparations showing the different types



1. ONE OF THE BREEDS WHICH HAS RETAINED THE HAIRY COAT OF THE WILD SHEEP: THE EWE OF THE GUINEA LONG-LEGGED SHEEP; SHOWING THE GOAT-LIKE "TAGS" ON THE UPPER PART OF THE NECK AND THE CONSPICUOUSLY LONG TAIL.

redundancy of the ears in the one case, nor their absence in the other, confers any merit: it was just the element of "freakishness" which seems to have inspired the breeders.

And this same element of "freakishness" seems to have controlled the development of the fat-tailed and the fat-rumped sheep. There are both African and Asiatic breeds of these. The Bokharan, or Astrachan dumba, may be cited as a good example of this type. Herein an excessive quantity of fat is accumulated on each side of the tail, which is markedly flattened. A closely related breed is found in Palestine. The Arabs, the late Canon Tristram tells us, fry this fat in slices and esteem it a delicacy. But he remarks, "it is very like fried tallow"! Such a tail may weigh as much as 10 lb. In the Afrikan-

der breed of Cape Colony, now apparently extinct, it would weigh as much as 30 lb.

In the fat-rumped sheep the tail has become reduced to the condition of a vestige, embedded in a mass of fat covering the whole of the upper region of the buttocks, where it forms two great cushions, divided by a median cleft. It is represented by several local breeds, ranging from the Black Sea through Central Asia and the greater part of China and Siberia. Enormous flocks are kept by Kirghis, Kalmuks and Mongols. The fat is semi-fluid and butter-like, and constitutes the great bulk of Russian tallow. By the time of the Ancient Egyptians, or earlier, they had found an entry into Africa. From



2. HAVING HORNS WHICH IN THEIR FORM RESEMBLE THOSE OF THE MANED SHEEP AND CERTAIN SHEEP FIGURED ON EGYPTIAN MONUMENTS: THE HAUSA SHEEP OF WEST AFRICA, WHICH HAS A HAIRY COAT.

Photograph by Harold Bastin.

hang downwards to below the level of the jaw. Furthermore, these animals are long and slender-legged, and with a hairy coat in place of a fleece. When we say that this or that peculiarity has come into being as a result of the selective action of the "breeder," it is generally understood that we mean one who has devoted to the breed thus marked a long and concentrated study, and has, as a consequence, attended very carefully to the mating of his stock. But these lop-eared sheep are bred by the natives of the region where we find them. We must conclude, then, that their standards of selection and methods of ensuring constantly increasing increments in the development of the new character to be carefully



3. A BREED IN WHICH A WOOLLY FLEECE OF EXTRAORDINARY LUXURIANCE HAS REPLACED THE ORIGINAL HAIRY COAT: THE MERINO.

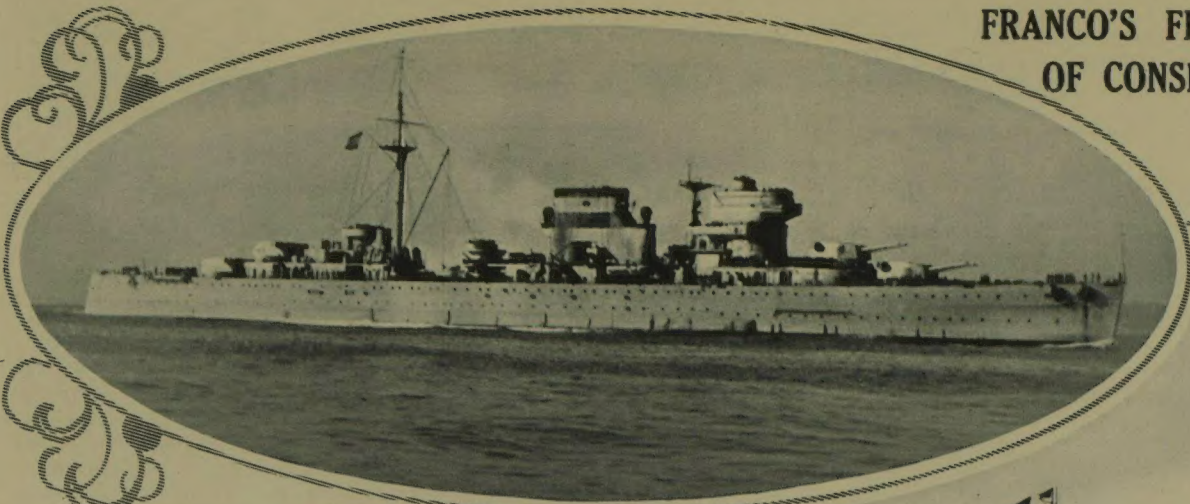
There are three types of this breed, but in the other two the wool does not form such a luxuriant growth.

of wool and sections thereof would be interesting. Seen on the living sheep the fleeces, for example, of the Merino, Shetland, Shropshire, Herdwick or the black-faced Norfolk present very obvious and very striking differences.

Some of these animals, it must be remembered, are bred for their mutton, others, like the Merino (Fig. 3), for their fleece. This is especially true of the Merino, which, as "mutton," has little merit, but as a wool-producer it has no rival. Australia and the Argentine carry vast flocks of this breed; their wool-product is enormous. The great output of wool from South Africa is also almost entirely Merino wool.

# FRANCO'S FLEET: A NAVY WHICH HAS PROVED OF CONSIDERABLE VALUE IN THE CIVIL WAR—

TYPES OF VESSELS WHICH HAVE GIVEN THE NATIONALISTS COMMAND OF THE SEA.



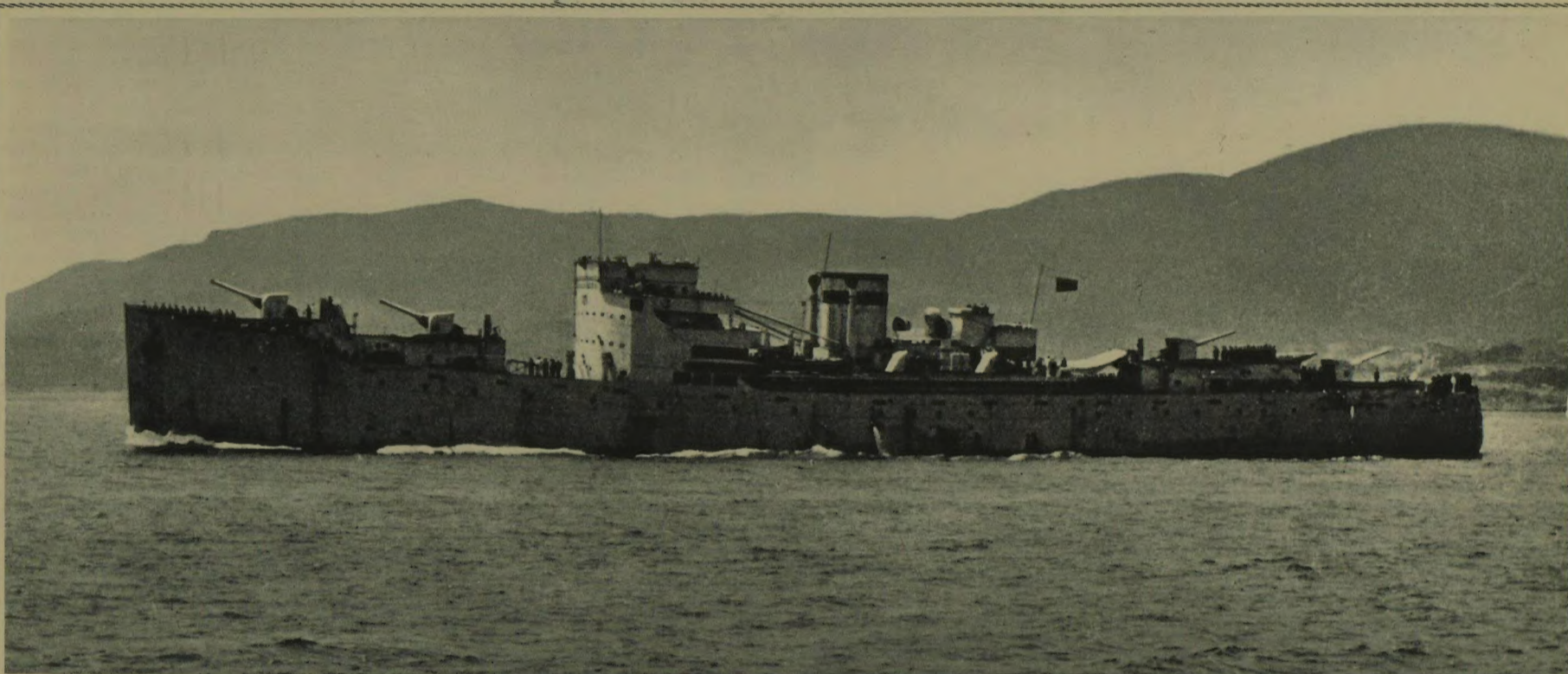
THE MOST POWERFUL WARSHIP IN THE NATIONALIST FLEET: THE 10,000-TON CRUISER "CANARIAS," WHICH HAS AN ARMAMENT OF EIGHT 8-IN. GUNS AND TWELVE TORPEDO-TUBES.

THE photographs shown on this page were taken recently in the Mediterranean and show units of the Spanish Nationalist fleet. Some of these vessels were used to cover the landing of General Franco's forces on Minorca after the island had surrendered on February 8, while the minelayer "Jupiter," with other vessels of her class, formed part of the

*(Continued below.)*

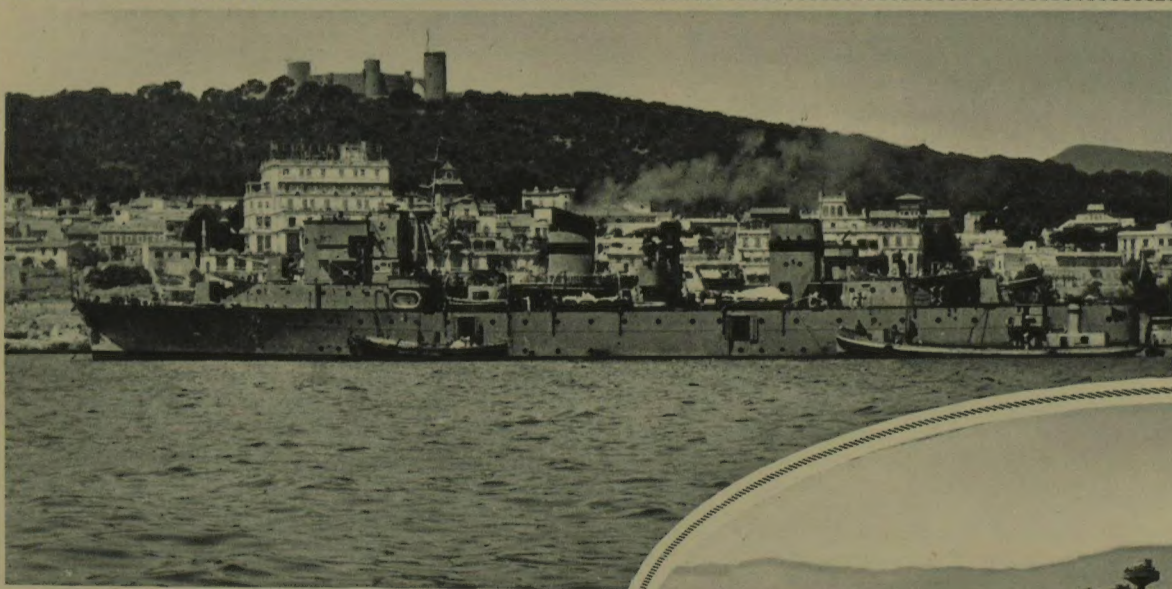


FLYING THE ITALIAN ENSIGN FORWARD: THE 5500-TON CRUISER "NAVARRA," WHICH WAS REFITTED AND RE-BOILERED AT CADIZ IN 1937-38 AND HAS A MAIN ARMAMENT OF SIX 6-IN. GUNS.

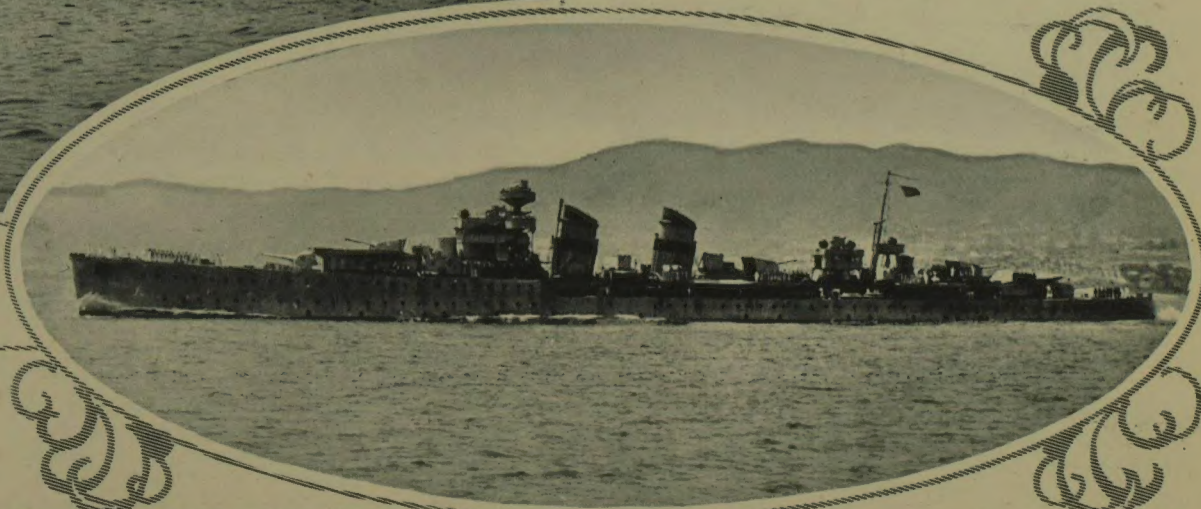


A VESSEL CAPTURED BY THE NATIONALISTS IN 1937 AND ARMED FOR SERVICE AS AN AUXILIARY CRUISER: THE "MAR CANTABRICO"; SHOWING HER FOUR 6-IN. GUNS MOUNTED ON SPECIAL PLATFORMS.

but was refitted and re-boilered at Cadiz in 1937-38, the changes made involving the reduction of her funnels from three to two. The "Mar Cantabrico" is one of two ships captured by the Nationalists in 1937. These vessels have been converted into auxiliary cruisers and now mount four 6-in. guns on special platforms built fore and aft. The "Jupiter" is a modern minelayer with stowage space for 264 mines.



THE MINELAYER "JUPITER" IN THE HARBOUR AT PALMA, MAJORCA: A VESSEL OF 2000 TONS DISPLACEMENT PROVIDING STOWAGE FOR 264 MINES AND CARRYING AN ARMAMENT OF FOUR 4.7-IN. GUNS.



A CRUISER WHOSE TWO SISTER-SHIPS FORMED PART OF THE SPANISH REPUBLIC'S FLEET: THE 7850-TON "ALMIRANTE CERVERA"—A VESSEL COMPLETED IN 1927 AND HAVING A MAIN ARMAMENT OF EIGHT 6-IN. GUNS.

naval patrol which engaged the Government destroyer "Jose Luis Diez" in a running fight off Gibraltar on December 30. The Nationalists possess three cruisers, of which the most powerful is the "Canarias," whose sister-ship, the "Balears," was torpedoed and sunk in March last year. She is armed with eight 8-in. guns and eight 4.7-in. high-angle guns and has a speed of 33 knots. The "Canarias" was built at Ferrol and completed in 1935. The cruiser "Navarra" is an older vessel

*(Continued above on right.)*

# THE HEALING KNIFE.

"SURGEONS ALL": By HARVEY GRAHAM.\*

An Appreciation by SIR JOHN SQUIRE.

BY a macabre coincidence this book about surgery through the ages reached me for review in a nursing-home the morning after I had undergone a surgical operation. Strange though it may seem, it cheered me up immensely. Here was I, who had been under an anæsthetic for three hours and woken up in my bed knowing nothing whatever about it and avid for a cigarette; and here were all these countless generations of men in every clime who had had to suffer at the hands of all sorts of medicine-men the tortures of the damned without either anæsthetic or antiseptic. I will not dwell on these horrors further than to say that some of the illustrations to this book can give the worst things in Mme. Tussaud's points and a beating. The frontispiece, for example, represents a quack drawing stones from the head of a patient who is howling and writhing, and another agreeable print shows "a surgeon about to perform Cæsarean section, while a priest intones the last offices." No wonder! But enough of these, and of all sorts of pictures representing mechanical devices for operations, which remind me of the pictures in "Foxe's Book of Martyrs."

The text, which is crowded with facts, but is never heavy, ranges over the whole history of the subject from the earliest ages until the present day. We begin with trepanning done with flints by the men of the Stone Age—they were always denting each others' skulls and presumably had to find a remedy—and ends with the confident hope of an early cure for cancer. Our knowledge of very early surgery is naturally limited; the flesh does not survive but the bone is what Housman called "the steadfast and enduring bone." However, a good deal of plausible deduction may be made from the practices of backward races still extant upon the globe, and, in his account of these, Mr. Graham produces a strange mixture of performances, from our point of view purely nonsensical, and treatments which really have a sound scientific basis.

Dr. Gogarty in his Preface refers to "the wonderful and inexplicable anticipations of the alchemists and astrologers of the ancient and mediæval world, magical and

crop. But until quite recent times surgical and medical theory was an extraordinary gallimaufry of ascertained knowledge, superstition, magic, demonology and mere empiricism. When the new age came, the tendency was to discard all the traditional remedies and dressings as old wives' mumbo-jumbo. But numbers of

them have stolen back, though wrapped up, of course, in a new kind of mumbo-jumbo language. "Such is the mystery inherent in all healing that I make bold to say that there would be very little efficacy in toad's sweat if it were exhibited to a patient at the present day under its name in our proper and maternal tongue. Toad technique will work no cures, but *Bufotherapy*! Why, you are at leap-frog already, and fit for another round! No, plain language, even in these 'enlightened' times, can make no headway against popular vitamins and all the mumbo-jumbo that has taken the place of a decent incantation, which was probably as well written and as euphonious as one of our Caroline collects. To-day even Health has become an 'anxiety complex.'"

The story of all the great main modern developments, from John Hunter, through Astley Cooper and Lister, to the surgery of the present day, is brilliantly sketched here.

The ordinary intelligent man has already some knowledge of this, but the material in the chapters about remote times and civilisations will all be new to him, and it is sometimes inspiring, sometimes amusing, sometimes terrible, and always fascinating. Of that trepanning, for example, of half a million years ago, we are told that the notion was to let a demon out of the head, but that the operations were excellent all the same. "Actually, the patient probably did live, as did hundreds of other patients whose demons were freed by Neolithic surgeons. The operation they practised became known, thousands of years later, as trepanning. Immediately after operation the bone can be seen cleanly cut and showing three distinctive layers, thin red marrow being sandwiched between the outer and the inner layers of bone. Later on, however, provided that the patient lives, a new outgrowth of bone rounds off the sharp edges and covers completely the marrow or diploë. Neolithic skulls, with the trepan holes showing sufficient bony repair to make it clear that patients did survive operation, have been found in many countries. In Switzerland, Bohemia, Poland, Denmark, Sweden, and particularly in France, trepanned Neolithic skulls have been discovered. Not

more than half a dozen of them have been found in England, and even fewer adorn the museums of other countries. None has ever been found in India or in China, and it is doubtful whether the Egyptians ever practised the operation."

The Egyptians were advanced in other regards, as wall-paintings show. The ancient Hindus were very advanced indeed. The Chinese, oddly,

were backward, but, typically, tied down by pedantry.

"Egyptian surgery, before mysticism destroyed it, inspired many other peoples, but the surgery practised in China seems to have resembled more closely Sumerian practice. Both the Sumerians and the Chinese used enemata, oil frictions, bleeding, and cupping in much the same way. A work comparable to the Egyptian papyri is the *Nei Ching*, which is traditionally ascribed to Huang Ti, who lived about 2600 B.C. More probably it was compiled perhaps fifteen hundred years later, and deliberately antedated to enhance its appeal and authority. Anatomically, this book divides the internal organs into five 'Tsangs' and six 'Fus.' The 'Tsangs' are the heart, liver, spleen, lungs and kidneys, which were believed to be solid organs which stored up and did not eliminate. The hollow and eliminating 'Fus' were the gall-bladder, stomach, large and small intestine, the bladder, and the 'San Chiao.' These last 'three burning spaces' are purely imaginary organs, about the location or function of which no two authorities are agreed. The Confucian belief that the body is sacred prevented any anatomical dissections being undertaken. It has been stated that the first time human dissection was attempted in interior China was on April 22, 1915. It is small wonder that Chinese anatomical ideas do not bear inspection. Surgery inevitably suffered from being based on a system of anatomy in which the few coherent observations ever made were promptly twisted to fit an intricate natural philosophy laid down by Confucius."

Facts like these abound. "Senousret, who was one of Tut-an-akh-amen's ancestors, rejoiced in having one specialist for his right eye and one for his left." Until Ambroise Paré, it was believed that all gunshot wounds were poisonous, so they were burnt with red-hot irons! Another widespread



A MACHINE FOR SETTING A FRACTURE OF THE UPPER ARM, USED BY A SIXTEENTH-CENTURY ITALIAN SURGEON: AN ILLUSTRATION FROM THE "CHIRURGIA" OF VIDIVS (A.D. 1544).

Guido Vidius, who used this machine, was an Italian doctor who was born at Florence about 1500 and died at Pisa in 1569. In 1542 he went to France and became Court physician to François I. Later he was professor of philosophy and medicine at Pisa.



AN OCCASION WHEN SURGICAL SCIENCE WAS CLOSELY ASSOCIATED WITH RELIGION: A SIXTEENTH-CENTURY SURGEON, HIS FOUR ASSISTANTS, AND HIS PATIENT, AT PRE-OPERATIVE PRAYER.

Illustrations on this page reproduced from "Surgeons All" by Harvey Graham; by Courtesy of the Publishers, Messrs. Rich and Cowan.

mysterious though they were." But after all, there were hundreds of thousands of years of trial and error, and geniuses were born in the Stone Age just as now—witness the first man (for there must have been a first) who thought of keeping the seeds of corn and planting them for next year's



THE MEETING OF PASTEUR AND LISTER AT THE SORBONNE, DURING THE CELEBRATION OF PASTEUR'S SEVENTIETH BIRTHDAY, ON DECEMBER 27, 1892.

"The year [1892] in which Lister ceased lecturing to the students of King's was the year of Pasteur's seventieth birthday. The occasion was marked on December 27 by a great ceremony at the Sorbonne. Lister gave a brief address, according to Pasteur the tribute that was due to him from medicine and surgery, the twin sciences which he had done so much to advance."

mediæval belief was that a wound would not heal unless there was pus in it, so clean wounds were infected!

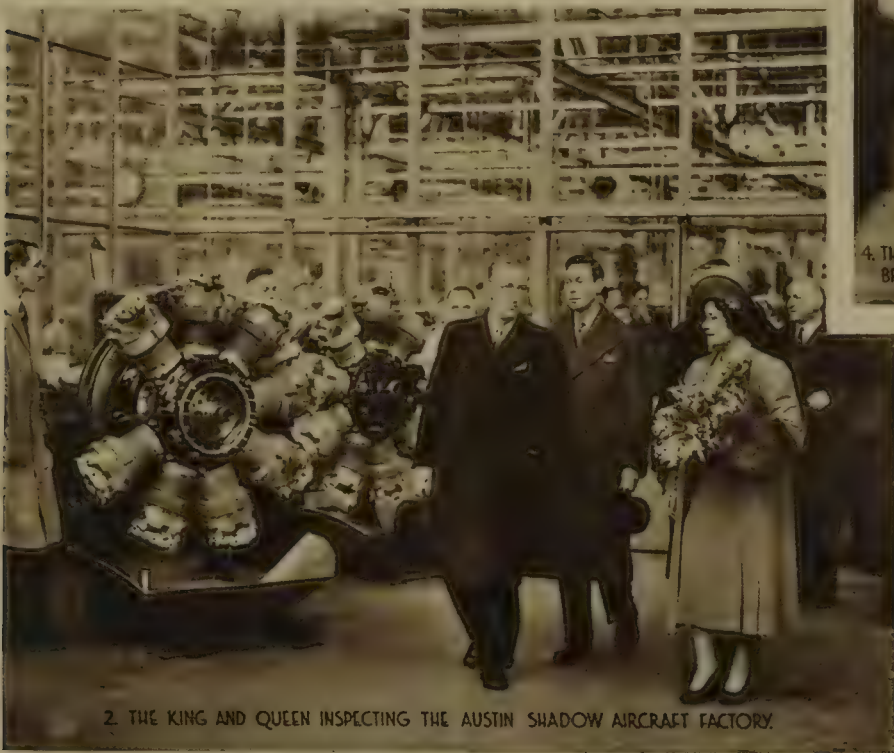
This is a first-class book. And perhaps the finest thing in it is the Hippocratic Oath, in the light of which doctors still live to-day. I know of no other such interpretative work on surgery.

\* "Surgeons All." By Harvey Graham. With a Foreword by Oliver St. John Gogarty and 23 Illustrations. (Rich and Cowan; 18s.)

## THE KING AND QUEEN VISIT BIRMINGHAM: EVENTS OF THEIR MAJESTIES' TOUR OF THE CITY.



1. THEIR MAJESTIES' ARRIVAL IN BIRMINGHAM.



2. THE KING AND QUEEN INSPECTING THE AUSTIN SHADOW AIRCRAFT FACTORY.



3. THE QUEEN AT THE CENTRE HOSPITAL AT EDGBASTON.



4. THEIR MAJESTIES EXAMINING THE SKELETON OF A RACEHORSE—BRED BY KING GEORGE V—IN THE MEDICAL SCHOOL.



5. THE KING LEAVING AN AIR RAID SHELTER AT THE B.I.F.

### THEIR MAJESTIES' EXTENSIVE TOUR OF BIRMINGHAM: A DAY OF VISITS TO INDUSTRIAL, SOCIAL AND HOUSING CENTRES.

The King and Queen visited Birmingham on March 1 and made an extensive tour of the city. On this page we show some of the incidents of their Majesties' tour. (1) The King and Queen arrived at the New Street Station and were welcomed by the Lord Mayor and the High Sheriff of Warwickshire, Mr. Baron Ash, who were presented to their Majesties by Mr. Chamberlain, the Minister in Attendance. (2) Before their arrival at New Street Station the King and Queen inspected the Austin shadow aircraft factory at Cofton Hackett, where they saw Fairey "Battle" bombers in various stages of construction. (3) Their Majesties inspected the Centre

Hospital at Edgbaston and the Queen performed the ceremony of naming it, saying: "I have much pleasure in naming this hospital the Queen Elizabeth Hospital." (4) The King and Queen then watched experiments in progress in the adjoining Medical School and examined an articulated skeleton of a racehorse, St. David, bred by King George V. (5) In the afternoon the King toured the Heavy Section of the British Industries Fair at Castle Bromwich. His Majesty entered a splinter-proof and gas-proof air-raid shelter which was on exhibition there and enquired as to the protection it gave. He was told it would resist the effects of a direct hit.

# The World of the Theatre.

By IVOR BROWN.

## THE REVOLT AGAINST REALISM.

THREE of our leading dramatists have, in one way or another, declared their belief that the realistic prose-play, which is the normal dramatic entertainment of our time, is itself played out. Mr. J. B. Priestley's last two serious pieces (I except the jovial farce "When We Are Married") have been experiments with fantasy. Mr. Somerset Maugham has, unfortunately, simply walked out of our theatre with a nodding hint to the poets to get on with the job. Mr. Sean O'Casey has written little for the stage lately, devoting some of his time instead to a brilliant book of childhood reminiscences. But his last plays, "The Silver Tassie" and "Within the Gates," had either poetical or fantastical elements. They were certainly not restatements of the sardonic realism with which he had conquered the attention of the world in "Juno and the Paycock" and "The Plough and the Stars."

This kind of restlessness, which forbids a successful author to gratify the public by repeating his successes, is an admirable, even a heroic quality. The public, after all, likes nothing more than to have its favourites do their favourite trick. To turn aside and attempt new things, with a considerable chance that the new things may be definitely unpopular, and will certainly be less profitable than the old, is gallant. Mr. Maugham, it is true, has turned aside and omitted, so far, to start afresh. Mr. O'Casey, whose output is as small as Mr. Priestley's is great, has found New York more receptive of his recent work than London. Mr. Priestley gave us, at Malvern last summer in "Music at Night" and at the New Theatre a fortnight ago in "Johnson Over Jordan" what might be called his blue-prints for a theatrical revolution. They are his shape of plays to come, plays in which "the lighting plot" may be as important as the verbal plot, in which music and verse will reinforce prose, in which the laws of time and space will be subject to imagination, and in which ordinary conversation may be replaced by soliloquies or articulate "states of mind"; in which, too, the chatter of

scenery, and a clever electrician may do the work of designers, painters and shifters of "sets." America gave us, in this line, "The Adding Machine" and "Beggar on Horseback" (perhaps the best of that lot), while Germany offered in flood the kindred works of Toller, Kaiser, Hasenclever, and others. These suited the fevered mood and straitened purse of post-war Germany.



"JOHNSON OVER JORDAN," AS PRODUCED AT THE NEW THEATRE: THE MASKED FIGURE (RICHARD AINLEY) REVEALS HIMSELF TO JOHNSON, WHO IS TO PREPARE TO CROSS JORDAN.

taste. Law-giving in the arts is always a rash business, and to say that the Expressionist technique everywhere and inevitably becomes tiresome, would be too bold a generalisation. One can only speak for oneself.

For my own part, I soon cease to be moved or amused by the presentation of human beings as impersonal types (the impersonality being usually symbolised by masks and numbers, instead of names—that is, Mr. Zero instead of Mr. Smith, and so on). Another Expressionist method of stressing a point is often to multiply numbers. You do not give a rich man one human, individual chauffeur: you show a dozen stereotyped, inhuman projections of that calling. That is not very subtle, and, after the trick has been played several times it becomes merely tedious.

When I was a small boy there was a popular rhyme which said "Multiplication is vexation." How true! My own impression of the revolt against realism is that, when the mere fact of revolt, the creation and usage of a new form, has been accepted, nothing very important remains. The idea—no doubt a salutary idea—was to give us a jolt. Well, we have been jolted, and, as they say, "So what?" Have the rebels anything to say which has not been or could not be said just as effectively in the familiar way of realistic drama? There will always be a certain number who think any change of technique a blessing in any form of art, but this kind of restlessness is not a rebellion based on a durable idea, but a kind of mental fidgets.

The general English taste in theatrical persuasion—that is to say, in the mingled drive at mind and feeling which the theatre, mixing idea, narrative and personality, can so powerfully effect—is directly in favour of realism. On the whole, that is my own taste, too. There are things in Mr. Priestley's "Johnson Over Jordan" which remain tingling in the memory: Mr. Ralph Richardson's performance, from first entrance to last exit, is very fine. But in this play, which deals with the adventures in a species of limbo of a just dead man, there was, for me, nothing so moving as in a speech about pain and illness and death delivered by Mr. Wilfrid Lawson within the confines of natural dialogue in the same dramatist's "I Have Been Here Before." In my memories of theatrical experience, Mr. Priestley's "Eden End" and "Time and the Conways" were, to me, in their quiet way, more satisfying and more poignant than the more ambitious, and, to some tastes, more exciting, "Johnson Over Jordan." This, I repeat, is a personal reaction to a way of saying things in the theatre. It may not be your reaction. Everyone has to discover what, in this odd business of four boards and a passion, drives hardest into his sensibilities.



"JOHNSON OVER JORDAN": JOHNSON (RALPH RICHARDSON) DISCOVERS UNTOLD WEALTH BEING DESTROYED BY THE INCINERATOR MAN (RICHARD AINLEY) AND SEIZES AN ARMPFUL OF BANKNOTES.

"Johnson Over Jordan," a new play by J. B. Priestley, is described as a modern morality play. It is an account of the spiritual experiences of a somewhat ordinary man after his death. During his wanderings Johnson visits a peculiar Night-Club, some of the frequenters of which are shown in



"JOHNSON OVER JORDAN": FREQUENTERS OF THE NIGHT-CLUB WHICH IS INTENDED TO CONVEY AN IDEA OF HELL—THE EXPRESSIONIST ASPECT OF THE PLAY IS ILLUSTRATED BY THE LAVISH USE OF MASKS.

the photograph on the right. They are travesties of well-known types and all are masked to indicate the animals and birds to which they correspond. Our group includes Mme. Vulture, the procuress; Jim Gorilla, the successful boxer; and Sir James Porker, the tired business man.

Photographs by Angus McBean.

the living may be translated into dialogues with the dead.

There is nothing essentially novel in the technique employed. The drama of Republican Germany was clamorous with that kind of outcry. The so-called Expressionist Play—the term seems to cover most of the unrealistic brands of stage work—has the advantages of being easy to write. There are few problems of construction or of verisimilitude, since you can ram in anything as it happens to strike the mind. Furthermore, with economy, the result may be quite cheaply staged. Curtains may replace

We have ourselves seen a fair amount of this work on Sunday nights and in repertory. But these pieces have never gained wide favour with the English public in general. Is our addiction to realism and to normal stories with normal dialogue a sign of national dullness, of conservatism, of lack of flair and fancy for new dramatic values? Or are we really right in our common view that these new or alien methods, rather loosely called Expressionist, are not interesting or impressive after the first shock of unusualness has passed away? It seems to me a question of individual

Mr. Priestley does not preach to the theatre without practising: if he is tired of realism he immediately sets out to show us the other thing. So, in his way, did Mr. O'Casey. Cannot Mr. Maugham be persuaded to join this dance? He made a move towards it when he wrote "Sheppey," a play, incidentally, which included Mr. Ralph Richardson and reflections on mortal matters. Of course, if Mr. Maugham deserted the rebellion and went back to realism, that would be nice too. The business is to lure him back into the theatre in some way or another.

# CANADA'S NEW GOLD-MINES: WEALTH FROM SUB-ARCTIC WASTES.



EXPLOITING THE MINERAL WEALTH OF THE SUB-ARCTIC CANADIAN NORTH-WEST: THE BUSY WHARF-SIDE AT ONE OF THE IMPORTANT MINING CAMPS IN THE YELLOWKNIFE AREA ON THE SHORES OF THE GREAT SLAVE LAKE.



THE WHARF AT THE "CON" GOLD-MINE IN THE YELLOWKNIFE AREA—600 MILES NORTH OF THE NEAREST RAILWAY; AN ENTERPRISE STARTED LAST YEAR AND NOW POURING A BRICK A FORTNIGHT.



YELLOWKNIFE, ON THE SHORES OF THE GREAT SLAVE LAKE: A "BOOM TOWN" COMPLETE WITH A BANK AND CINEMA, PHOTOGRAPHED SHORTLY BEFORE THE COMING OF WINTER AND THE GREAT "FREEZE-UP."



THE VITAL PART PLAYED BY AIR TRANSPORT WHEN THE YELLOWKNIFE MINING SETTLEMENTS ARE ISOLATED BY WINTER: BUILDING MATERIALS, ELECTRIC LIGHTING PLANT AND SMALL PARCELS GOING ABOARD A FREIGHT MACHINE.



PROSPECTING IN THE YELLOWKNIFE AREA, THE LATEST OF CANADA'S FAR-NORTHERN GOLD-FIELDS TO BE DEVELOPED: MINING ENGINEERS SAMPLING GOLD-BEARING ROCK ON A CLAIM IN ROUGH COUNTRY.



YELLOWKNIFE, ON THE GREAT SLAVE LAKE: A MAP SHOWING THE POSITION OF THE NEW SUB-ARCTIC GOLD-FIELD.

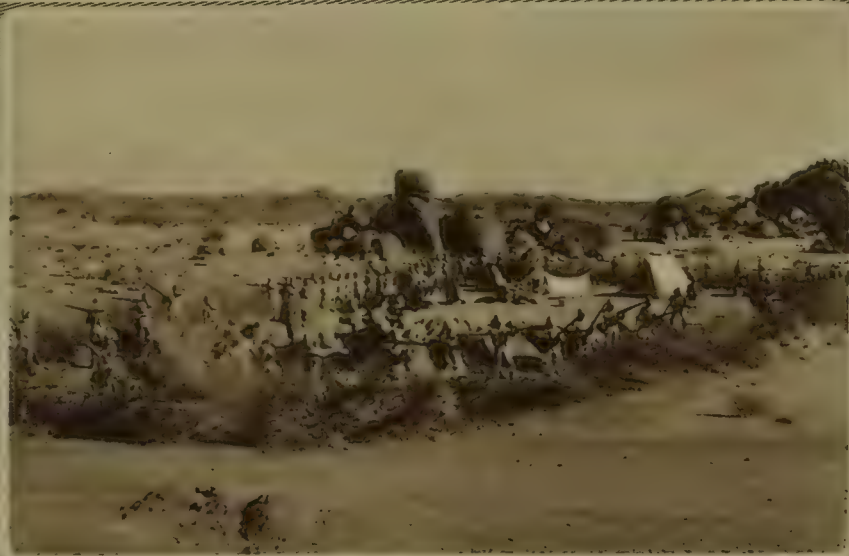
THE first brick of the second gold-mine to be opened in the vast zone of the North-west territories of Canada was poured last month. The mine has been named the "Negus." It lies on the shores of the Great Slave Lake alongside the "Con," which was opened last year and is now pouring a brick a fortnight for the Federal Mint in Ottawa. The great Arctic and sub-Arctic province of the north-west territories, with an area about the same as that of Europe, reaching to the fringes of the Arctic Ocean, has been rapidly developed in recent years, beginning with the finding of radium and silver

by the Great Bear Lake in 1931. The first shaft of the Negus mine was sunk in April last, and only ten months elapsed before the machinery brought along the Athabaska and Great Slave Rivers was in operation. In winter, when the rivers are frozen, it is necessary to use aeroplanes for communication with these remote spots. Our photographs show the "boom town" of Yellowknife, on the Great Slave Lake, and other enterprises in the area. It is interesting to note that, in spite of the great difference of their climates, the Great Slave Lake lies no further north than the Faroe Islands.—[Map, courtesy of "The Times."]

# "FUZZIE-WUZZIES" CHARGE AGAIN: "THE FOUR FEATHERS" FILMED IN COLOUR.



THE TECHNICOLOR FILM OF "THE FOUR FEATHERS," A. E. W. MASON'S FAMOUS STORY, WHICH HAS BEEN MADE IN THE SUDAN AND AT DENHAM: THE DEFENCE OF A ZARIHA AGAINST TRIBESMEN AND MAHDISTS.



A FIGHT TO THE FINISH AGAINST OVERWHELMING ODDS: MEN OF THE EAST SURREY REGIMENT ENACTING THE PART OF A BRITISH DETACHMENT SENT OUT AS A DECOY, AND SURROUNDED BY MAHDISTS.



THE BATTLE OF OMDURMAN RE-FOUGHT: MAHDISTS MASSING FOR THE CULMINATING SCENE OF "THE FOUR FEATHERS," IN WHICH THOUSANDS OF NATIVES TOOK PART; AGAINST AN AUTHENTIC SUDANESE BACKGROUND.



THE FANATICAL HORDES OF THE MAHDI: A HIGHLY REALISTIC RECONSTRUCTION OF OMDURMAN BY SUDANESE TRIBESMEN AND "FUZZY-WUZZY" HADENDOWAHS, WHO ARE SEEN ADVANCING WITH THEIR BIG SWORDS IN THE FOREGROUND.



A BRITISH SQUARE THAT BROKE: THE DECOY DETACHMENT AT BAY UNDER THE BURNING DESERT SUN, BEFORE BEING OVERWHELMED BY THE TRIBESMEN—THE COLONEL (RALPH RICHARDSON) BEING THE ONLY SURVIVOR LEFT.

The Technicolor version of A. E. W. Mason's story, "The Four Feathers," has been made on the most ambitious lines (part of it actually in the Sudan) by London Film Productions, under the direction of Mr. Zoltan Korda. As many as 2500 natives of various tribes, including the famous Hadendowah "Fuzzie-Wuzzies," who have made a name for themselves in the annals of the British Army by their reckless bravery, take

part in the great scene of the Battle of Omdurman. Here the power of the Mahdi was finally broken by the force commanded by Kitchener in 1898. Fifteen hundred men of the East Surrey Regiment also play a part, as well as Sudanese native mounted police and Camel Corps. June Duprez takes the rôle of the heroine, Ephie Burroughs, and John Clements that of Harry Faversham, who is in love with her.

# TRIBESMEN WHO ONCE BROKE A BRITISH SQUARE: THE HAUGHTY HADENDOWAH "FUZZIE-WUZZIES" OF THE SUDAN.



A GROUP OF HADENDOWAH, FAMOUS AS THE "FUZZIE-WUZZIES" OF THE SUDAN AND REPUTEDLY THE ONLY TRIBESMEN WHO EVER BROKE A BRITISH SQUARE; ONE MAN GRIPPING THE ROCK WITH PREHENSILE TOES.



THE UNFRIENDLY, DISDAINFUL EXPRESSION ASSUMED BY THE HADENDOWAH, WHO DESPISE STRANGERS AND ARE NOT TO BE WON OVER BY SOFT WORDS: A GROUP OF WARRIORS, SOME WITH SCRATCHING-FORKS STUCK IN THEIR HAIR.



FIERCE SWORD-PLAY BY HADENDOWAH GIVING A WARLIKE DISPLAY FOR THE EDIFICATION OF A RELIGIOUS LEADER, BEFORE WHOM THEY COME TO REAFFIRM THEIR FAITH.



A HADENDOWAH TRIBESMAN GUARDING HIS HERD OF CAMELS; THE FRIZZED-OUT MOP OF HAIR (RUBBED WITH SHEEP OR GOAT FAT) BEING AN ADORNMENT OF WHICH THE TRIBE ARE EXTREMELY PROUD.



THE FEROCIOUS AND INDEPENDENT HADENDOWAH: MEN OF MAGNIFICENT PHYSIQUE AND HAUGHTY COUNTEenance—THOUGH THEIR MUCH-PRIZED HAIR IS OFTEN ALIVE WITH VERMIN.

The Hadendowah of the Sudan, known to us as the "Fuzzie-Wuzzies" and the only tribesmen who ever broke a British square, are a Hamitic hill-people inhabiting the Red Sea Hills. They are a camel-raising tribe and intensely aloof and suspicious of strangers, whom they survey with an air of disdain and contempt which is most uncomfortable to endure. They are, however, a fun-loving people and if one knows a few catch-words in their language and uses them at appropriate moments, will soon thaw out and become very friendly. A distinctive mark of the tribe is their hair, which they are most proud of. They allow it to grow until it forms a huge

mop framing their faces, the lower strands of hair being arranged in love-locks, the whole rubbed with sheep or goat fat, mixed with a pungent-smelling herb, which causes the hair to stand away from their faces. They all carry a scratching-fork thrust through the hair and this is, usually, beautifully carved. The Hadendowah are swordsmen, and in the use of this weapon are exceedingly adept. The sword, with the curious and distinctive knife thrust through their great leather girdles, is kept at razor keenness. They carry a large round shield made of hippopotamus hide, and they never lay their weapons aside, except to pray.



# A JAPANESE CONQUEST IN SOUTH CHINA: HAINAN OCCUPIED.



THE OCCUPATION OF HAINAN, THE STRATEGICALLY IMPORTANT CHINESE ISLAND, SOUTH-WEST OF HONG KONG, BY THE JAPANESE: RIFLEMEN AT THE BULWARKS OF A TRANSPORT ENTERING KIUNGCHOW HARBOUR ON THE NORTH COAST.



JAPAN ADVANCES INTO THE SOUTHERNMOST AREA OF THE CHINESE REPUBLIC'S TERRITORY: LANDING-PARTIES PREPARING TO GO ASHORE ON HAINAN, WHERE THEY MET WITH BUT SLIGHT RESISTANCE.



THE JAPANESE ENTRY INTO KIUNGCHOW, CAPITAL OF HAINAN, AN ISLAND IN WHICH FRANCE IS MUCH INTERESTED FROM ITS CLOSE PROXIMITY TO INDO-CHINA: A MILITARY BAND IN WESTERN STYLE PRECEDING THE-RIISING SUN ENSIGN.

We give here some of the first photographs to be received in this country of the Japanese occupation of Hainan, the large island lying off the extreme southern coast of China, some 500 miles south-west of Hong Kong. The strategic interest in the island of Britain, France, and the U.S.A. is considerable. The object of the operation was described by the Japanese Admiralty as twofold; first, to strengthen the Japanese blockade, and, secondly, to "deal the Chinese Nationalist régime a crushing blow." South-west China was stated to have become the main base for General Chiang-Kai Shek's supplies, which, apart from those taken overland from Burma and Hanoi, were being landed at points in the Gulf of Tongking by junks with bases in Hainan. The occupation, which was largely the work of the Navy, appears to have been completed without much difficulty. This act aroused great concern and resentment in France, since Hainan is closely adjacent to French Indo-China. The French Ambassador in Tokyo was assured that the occupation would not exceed military necessity in duration, and that the Japanese had no territorial designs on the island. (Photographs by Associated Press.)

# A JAPANESE MISTAKE: HONG KONG TERRITORY BOMBED.

On February 21 seven bombs were dropped by Japanese aeroplanes on the Hong Kong "New Territories," killing 13 and injuring 18 persons. The Governor, Sir Stafford Northcote, himself saw some of the bombing, and immediately sent a strong protest to the Japanese authorities at Canton. The bombing occurred soon after 9 a.m., when Shumchiu City was severely raided by nine planes. Six of these crossed the Hong Kong border and bombed the Lowu road and railway bridge. No. 11 blockhouse of the British defence system was practically demolished and a suburban train en route from Hong Kong to Lowu was bombed. One plane is reported to have dived and machine-gunned the passengers as they fled to the rice-fields. The aeroplanes appear to have circled over British military encampments and then to have bombed the villages along the river. British-owned bridges on both sides were also attacked, but no direct hits were scored. On February 23 a comprehensive apology was handed to the British Ambassador in Tokyo, Sir Robert Craigie, and finally on March 2 the Japanese agreed to pay claims up to £1,200.

Central Press Photographs.



THE RESULT OF JAPANESE BOMBING OF HONG KONG TERRITORY: LOWU STATION, SHOWING PART OF THE LINES CUT BY ONE OF THE BOMBS, AND A UNION JACK PROMINENTLY DISPLAYED ON THE STATION WALL.



FURTHER DAMAGE DONE BY JAPANESE BOMBS NEAR HONG KONG: THE BLOCKHOUSE DEMOLISHED BY THE JAPANESE RAIDERS, WHERE ONE INDIAN POLICE CONSTABLE WAS KILLED.

## MADRID UNDER SIEGE: STRANGE CONTRASTS OF LIFE IN A CITY VIRTUALLY IN THE FIRING LINE.



CHILDREN AT PLAY ON THE PUERTA DEL SOL—THE "PICCADILLY CIRCUS" OF MADRID—ABOUT A MILE FROM THE FIRING LINE.



MADRID UNDER BOMBARDMENT—CHILDREN WATCHING SHELLS FALL FROM A TALL BUILDING.



WOMEN AND OLD FOLK OF THE POORER CLASSES TAKING THE SUN IN THE CUATRO CAMEROS QUARTER—SOME 500 YARDS FROM THE FIRING LINE.



"DANCING AS USUAL": THE SCENE IN A THEATRE CATERING FOR THE MADRILENOS AND THE GARRISON.



WANDERING MUSICIANS STILL FIND AN AUDIENCE AMONG THE CROWDS ON THE PUERTA DEL SOL.



THE ORDINARY MADRILENOS STILL INDULGE THEIR LOVE OF BASKING IN THE SUN—IN SPITE OF BOMBARDMENTS.

## IN MADRID AFTER THIRTY-ONE MONTHS OF SIEGE: A POPULATION INURED TO BOMBARDMENTS

By way of description of these photographs of war-time Madrid we have selected a number of points from an excellent article by a special correspondent of "The Times," which appeared in the March 6 issue of that paper. As is natural after what practically amounts to a siege of 31 months, food remains the principal concern of the Madrilenos. Butter, eggs, milk, coffee, fish and fresh meat are no longer to be had: while, lentils, beans, salted

cod, chick-peas, bread, oil, sugar, salt, and occasional fruit and vegetables are all strictly rationed and doled out in very small quantities. The only relief organisations operating in Madrid are the Scottish Ambulance Unit, the International and the local Red Cross, the Swiss Aid to Children, and the Save the Children International Union. They have saved countless people from starvation. The average weight of children at birth has sunk from



THE TRAMWAY SERVICE STILL FUNCTIONS—THOUGH THE POINTSMAN IS PROVIDED WITH A SPLINTER-PROOF SHELTER.



GARDENERS PLANTING YOUNG TREES IN THE PASEO DEL PRADO, WITH THE PRADO, APPARENTLY UNDAUNTED, SEEN BEHIND.



A THEATRE WITH A LAVISH DISPLAY OF PLACARDS IN THE GRAN VÍA.



THE LOTTERY, UBICQUOUS IN SPANISH LIFE, STILL RETAINS ITS POPULARITY IN MADRID: A WINDOW FULL OF LOTTERY NOTICES.

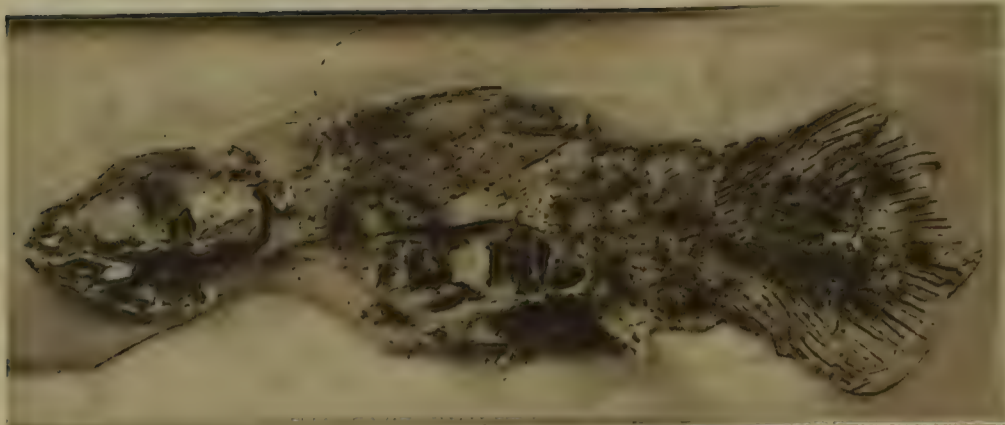


WAR BABIES IN MADRID: MOTHERS AND CHILDREN WHO DO NOT SEEM TO HAVE SUFFERED SEVERELY FROM PRIVATION.

## BUT STILL ABLE TO ENJOY THEATRES AND LOTTERIES AND BASKING IN THE SUN.

seven to five pounds, and most mothers are unable to suckle their babies. Of lesser discomforts may be mentioned that there is no tobacco, and hot baths are unobtainable. Taxis and buses do not ply; trams, or what is left of them, since about 45 per cent. are out of circulation owing to damage from shells and bombs and to irreplaceable wear and tear, are overcrowded, and the Underground works at full pressure. Wood and coal are unobtainable.

The town presents a general aspect of untidiness. Washing hangs from the balconies of palaces and apartment houses, from which the furniture and wainscoting have often gone the way of firewood. And yet life still continues. People have come to regard the "noises off" of cannon, machine-gun and rifle fire from fronts a mile away as being as natural as the rumble of traffic, and they now know exactly where and how to take cover.



FORMERLY REGARDED AS THE LAST SURVIVOR OF THE COELACANTH GROUP OF FOSSIL FISHES AND EXTINCT FIFTY MILLION YEARS AGO, UNTIL A LIVING SPECIMEN WAS RECENTLY CAUGHT OFF SOUTH AFRICA, TO THE AMAZEMENT OF SCIENTISTS: A FOSSIL *MACROPOMA MANTELLI*

On the four-page folder following this page we illustrate what is one of the most amazing—if not the most amazing—of the discoveries in the realms of Natural History in the twentieth century: the Coelacanth fish which was caught near East London, belonging to a group formerly supposed by all naturalists to have been extinct 50,000,000 years. The first of the above two illustrations shows a fossil of *Macropoma*, formerly supposed to have been the last survivor of the Coelacanths. As described by Dr. E. I. White of the British Museum (Natural History) in an article in the folder, the particular fossil of *Macropoma*, seen in the first of the above illustrations, is of great historical interest. It was the first example discovered, and was found more than 120 years ago by Gideon Mantell, the famous English palaeontologist who died in 1852 and was one of the earliest serious collectors of fossils in this country. Fig. 2 on the left of the folder shows a reconstruction of the skeleton of *Macropoma mantelli* by Sir A. Smith Woodward. A complete restoration of another Coelacanth fish *Rhabdoderma elegans*, belonging to the dominant genus of the Carboniferous, is seen in the second of the above illustrations. It is of great interest for the close resemblance it bears to the newly-discovered living Coelacanth. Indeed all these fossils show how closely the Coelacanth fishes resemble one another all being rather wooden-looking creatures with large box-like heads and a prominent snout.—(Photographs reproduced by Courtesy of the Trustees of the British Museum (Natural History).)



RECONSTRUCTION OF AN EXTINCT COELACANTH FISH BEARING A CLOSE RESEMBLANCE TO THE LIVING COELACANTH CAUGHT OFF SOUTH AFRICA: *RHABDODERMA ELEGANS*



AT AN EXHIBITION IN PARIS OF A PLAQUE OF QUEEN VICTORIA INTENDED FOR THE BIARRITZ MEMORIAL: THE DUKE AND DUCHESS OF WINDSOR AMONG THE GUESTS. (Wide World.)

A decorated panel forming part of a memorial to Queen Victoria, which will be unveiled at Biarritz in April, was exhibited by the sculptor, M. Maxime Réal del Sarte, in Paris on March 2. Among the guests assembled to see the work were the Duke and Duchess of Windsor, who are now residing in Paris, a representative of the British Ambassador, the President of the Paris Municipal Council,



TO FORM PART OF A MEMORIAL TO QUEEN VICTORIA AT BIARRITZ: A PLAQUE BY M. MAXIME RÉAL DEL SARTE. (S. and G.)

and M. Hirrigoyen, Mayor of Biarritz. The exhibition was opened by Mme. Joffre, the widow of Marshal Joffre. Biarritz already commemorates its royal patrons in the Avenue Edouard VII. and the Avenue de la Reine-Victoria. It will be remembered that Queen Victoria occupied the Château de la Rochefoucauld there, and her patronage contributed much to the popularity of the watering-place.



SHOWN WITH ALMOST IDENTICAL PIECES FROM THE MUSEUM'S COLLECTION: PAINTINGS OF GOLDSMITHS' WORK EXHIBITED AT THE VICTORIA AND ALBERT MUSEUM.

The late Mr. Lionel A. Crichton made a hobby of collecting pictures showing goldsmiths' work and bequeathed to the Victoria and Albert Museum any of the pictures which it might select for exhibition alongside the collection of English silver. In the present exhibition, an attempt has been made to show, as far as possible, pieces which might have been used as the models by the painters of the pictures. For this purpose the pieces most closely resembling those depicted have been selected



"PICTURE AND OBJECT": A STILL-LIFE PAINTING OF THE ENGLISH SCHOOL (c. 1770), WITH OBJECTS WHICH CLOSELY PARALLEL THOSE DEPICTED.

from those belonging to the Museum or on loan to it. Besides the six pictures recently bequeathed are shown two others already in the Museum. Of the pictures on view, three are by Pieter Roestraten (1627-1700), a Dutch artist who worked for some time in England. In one he depicts a nautilus shell, mounted in silver-gilt, to which a piece from the Museum's collection provides a very close parallel. Other pieces also bear a close resemblance to those depicted. (Crown Copyright Reserved.)

# THE R.A.F.'S POWER OF STRIKING BACK: A "WHITLEY" BOMBER.



A MACHINE THAT GIVES THE R.A.F. THE POWER TO STRIKE BACK AT AN AGGRESSOR 600 MILES AWAY: THE HUGE ARMSTRONG WHITWORTH "WHITLEY" BOMBER.



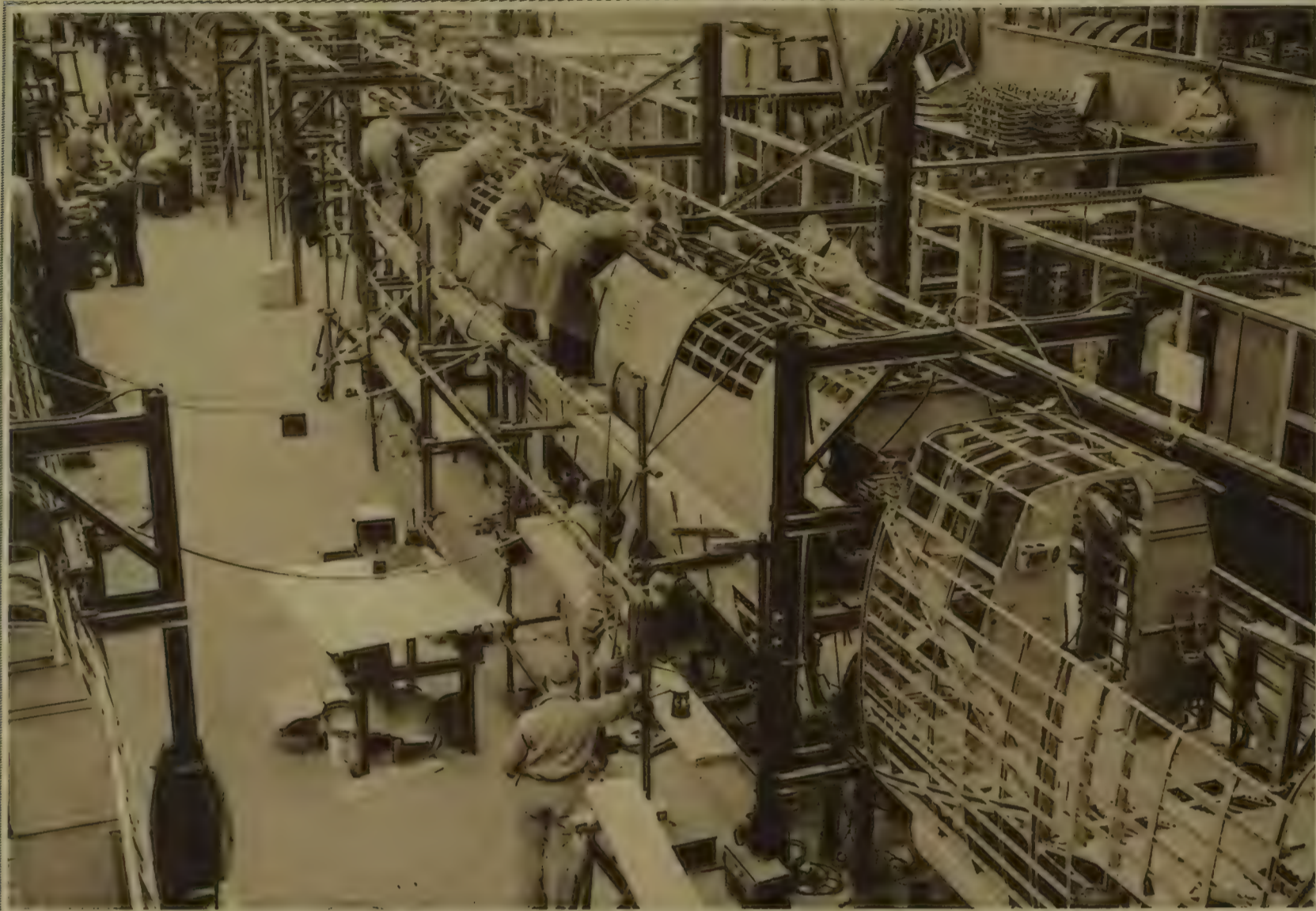
THE "WHITLEY" IN ANOTHER ATTITUDE, SHOWING THE CAMOUFLAGE AND THE REAR GUN-TURRET: A BOMBER WHICH IS SEEN BEING PRODUCED IN QUANTITY IN THE ILLUSTRATIONS ON PAGES 382, 383 AND 384 OF THIS FOLDER.

In our recent issues we have illustrated many features of the defence of this country from aerial attack, both as regards interceptor fighters, anti-aircraft equipment and passive defence. On this and the following pages we show how the R.A.F. also makes provision for counter-attacking, and striking at an aggressor in his own country, by developing the large long-range bomber. Above is seen the Armstrong Whitworth "Whitley" bomber, and on the following pages photographs of the quantity production of these huge machines (which are, of course, only one of several types of heavy bomber now in service).

Criticism has recently been heard of the policy of building large bombers, on the grounds that it entails putting too many eggs in one basket, and that a very expensive basket indeed. Against this must be set the fundamental condition that big machines are necessary in order to obtain long range. The "Whitley" Mark II. and Mark III. (with Armstrong Siddeley "Tiger VIII." radial engines) have a cruising range of some 1300 miles. Such machines could fly from London to Marseilles, or from London to Berlin and back without alighting. The latest "Whitley" has a maximum speed of 245 m.p.h. (Photographs by Central Press.)

Do not cut along this edge, but unfold the Panorama overleaf.

# FORGING THE R.A.F.'S STRIKING ARM: BUILDING BOMBERS IN SERIES.



CONSTRUCTING THE FUSELAGES OF ARMSTRONG WHITWORTH "WHITLEY" BOMBERS, IN WHICH ALL THE ELEMENTS ARE STANDARDISED TO MAKE CONSTRUCTION AS SIMPLE AS POSSIBLE: A GROUP OF MEN PUTTING THE SKIN ON TO THE FRAMEWORK, USING PNEUMATIC TOOLS (CENTRE).



FINAL STAGES IN THE CONSTRUCTION OF "WHITLEY" BOMBERS IN THE ARMSTRONG WHITWORTH WORKS AT COVENTRY: A SHOP FULL OF THE HUGE MACHINES, SOME WITH AND SOME WITHOUT THEIR ENGINES; WITH TAILPLANE UNITS SEEN SEPARATELY ASSEMBLED ON THE LEFT.

The prototype "Whitley" bomber was designed and built in eighteen months. The great amount of work which this entailed has been repaid by the amazing number of "Whitleys" which have gone and are going through the Armstrong Whitworth works. In the "Whitley," tubular construction has been almost

entirely replaced by light-alloy rolled sections, pressings and corrugated sheets. For production everything has been reduced to as few component parts as possible, and all are of standard sections. The construction of "Whitleys" at Coventry is further illustrated on pages 383 and 384 of this folder. (Photographs by Central Press.)

# FORGING THE R.A.F.'S STRIKING ARM: A VISTA OF BOMBERS' WINGS.



A SYMBOL OF BRITAIN'S AERIAL REARMAMENT: A LONG SERIES OF SPARS, UPON WHICH THE GREAT WINGS OF "WHITLEY" BOMBERS (MEASURING 84 FEET FROM TIP TO TIP) ARE BEING BUILT UP STAGE BY STAGE FROM THE BACK OF THE SHOP IN THE DISTANCE.

The Armstrong Whitworth Aircraft Company, which was formed in 1921, have been the constructors of many successful military and commercial machines. They were the builders of the twenty-passenger "Argosy" air-liners which formerly did such good service with Imperial Airways; and more recently of the huge "Ensigns." They have concentrated on the manufacture of metal aircraft and have been responsible for much pioneer work in the use of high-tensile steel for aircraft production. Their latest military type is the "Whitley" bomber, illustrated here. The Mark II. "Whitley" has a military load of 3443 lb. (over a ton and a half). The normal crew comprises a pilot; a

second pilot who acts as navigator; a front gunner and bomb-aimer; a wireless operator; and two gunners. A Nash and Thompson gun-turret is fitted in the nose. The pilot's compartment is in front of the wings, the pilot's seat being on the port side, with an adjustable seat for the second pilot or navigator on the starboard side. Behind the pilot is the wireless operator's position. There is a walkway to another gun-turret in the extreme tail. Aft of the trailing edge of the wing is a third gun-position, in the form of a retracting cupola in the floor of the fuselage. Bombs are carried internally below the floor of the fuselage and in the wings, the bomb-apertures having spring doors. (Central Press.)

## BUILDING A "WHITLEY": FROM SMALL COMPONENTS TO THE FINAL TESTS.



THE INTERIOR OF THE FUSELAGE OF THE "WHITLEY" HEAVY BOMBER: A PHOTOGRAPH THAT GIVES A GOOD IMPRESSION OF THE SIZE OF THE MACHINE; AND SHOWS THE CONSTRUCTION FROM STANDARDISED ELEMENTS.



CARRYING OUT TESTS IN A FINISHED "WHITLEY": INSPECTING THE CONTROLS IN THE PILOT'S COCKPIT; WHERE PROVISION IS MADE FOR AN ALTERNATIVE CONTROL POSITION ON THE PILOT'S RIGHT SIDE.



ENGINE INSPECTION: A RADIAL AIR-COOLED POWER UNIT SUCH AS IS FITTED IN THE EARLIER MARKS OF "WHITLEY" BOMBER; THE LATER MARK IV, HAVING A ROLLS-ROYCE "MERLIN IV," LIQUID-COOLED MOTOR.



THE PART PLAYED BY WOMEN WORKERS IN BRITISH BOMBER CONSTRUCTION: FABRIC COVERING AND TAPING THE REAR INNER PORTION OF A "WHITLEY" WING.



PAINTING THE EXTENSIVE FUSELAGE SURFACE AT TOP SPEED: A MASKED OPERATOR USING A SPRAY "GUN"; WHILE ANOTHER MAN PAINTS THE RED, WHITE AND BLUE COCKADE BY HAND.



HIGH-SPEED WORK NEEDED TO KEEP THE PRODUCTION OF "WHITLEYS" MOVING AT A STEADY RATE: GIRLS DRILLING SMALL COMPONENTS IN HUNDREDS.

The wings of the Armstrong Whitworth "Whitley" are built up round a single box-spar consisting of two vertically corrugated walls connected by sheeting corrugated spanwise. The fuselage is constructed in three sections. Standardisation plays an important part in the simple construction of the wings and even

more of the fuselage. Very few different component parts are used in the main structure of the latter. The various parts are assembled on jigs. When they are completed they are bolted together. The design has been thought out very carefully with a view to large-scale production. (Photographs by Central Press.)

# One of the Most Amazing Events in the Realm of Natural History in the Twentieth Century: The Discovery of a Living Fish of the Coelacanth Group, Thought to have been Extinct 50 Million Years, off South Africa.

By ERROL IVOR WHITE, D.Sc., Ph.D., F.G.S., F.Z.S., Deputy Keeper, Department of Geology, British Museum (Natural History).

ONE of the most amazing events in the realm of Natural History in the twentieth century has been the capture a few weeks ago of the South African coast of the fish illustrated to the right of this article; for it belongs to a primitive group that scientists had supposed to have been extinct since the Mesozoic era, some fifty million years ago. "Sensational" is the word used in the reports describing the discovery, and for once it is not an exaggeration. It is, however, difficult to bring home to the lay-reader the significance of this discovery, for fishes in general tend to look alike, whatever their stage of evolution; geological time may be, due to a large extent to the demands of the relatively uniform medium, water, in which they live; fishes of any type may be fusiform in shape, as most of them are, or flattened or elongated, according to their habits, but the significance of their characters can usually only be appreciated by an expert: this difficulty will be readily understood by anyone who cares to pay a visit to the series of restoration-scenes of extinct fishes in the Department of Geology in the British Museum (Natural History), at South Kensington. Perhaps the point would be best illustrated if one said that this occurrence is as surprising as if one had discovered a living example of the Dinosaur *Diplodocus*, the 80-ft. reptile of the Mesozoic era; or that the "Loch Ness Monster" really was a Plesiosaur; and far more remarkable is it than the discovery of a live Mammoth or Woolly Rhinoceros, or of the Okapi, the finding of which at the beginning of this century caused such a sensation in the scientific world; for each of these animals has a familiar fairly near-relative living today, in the Elephant, the common Rhinoceros, and the Giraffe respectively.

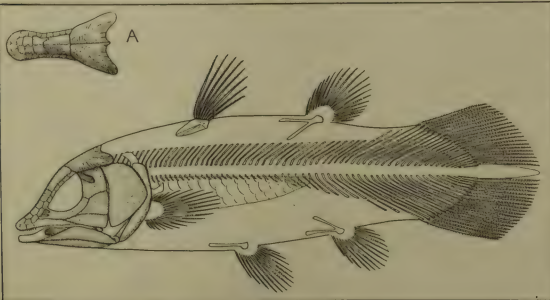
The report of this discovery was made some time ago, but was treated with justifiable scepticism by the experts—they are only too familiar with deliberate hoaxes or the misplaced enthusiasms of the uninformed to place credence in such reports until supporting evidence is available. (One recalls to mind the instances of the "Enfield Dinosaur," actually the remains of a luckless cart-horse, and of the "Suffolk Mammoth," the report of which sent an expert racing down into East Anglia to find nothing but the remains of fish-manure arranged in plough-furrows!) But this time reports did not exaggerate the importance of the discovery.

The "family" to which this new fish belongs is that of the Coelacanth, a remarkable and isolated type of the order of Fringe-finned Fishes (*Crossopterygii*), which itself is now only represented by the rare and degenerate lung-fishes of the fresh waters of Africa, South America, and Australia. Members of this family were first found in rocks of Upper Devonian age (that is, not less than 300 million years ago), and became an important feature of the succeeding Carboniferous Period, the period during which the Coal Measures were formed, and the only land-animals were Amphibia. At this time, and in the following Permian and Triassic epochs, when the Reptiles started to dominate the earth, the Coelacanth was numerous and widespread, for their remains are found in rocks in Western Europe, North America, South Africa, Spitzbergen and Madagascar. Thereafter they declined in importance and variety until the end of the Cretaceous period, some fifty million years ago, when we supposed that they had become extinct along with the Great Reptiles. During this long period of some 250 million years, the Coelacanth changed very little in external appearance, as the illustrations in this issue show, and for our purpose the description of one suffices for all; and still more remarkable is the fact that the living fish is just as typical a member of the family as the fossils. Although Dr. J. L. B. Smith, the South African scientist, who is studying the specimen, does suggest that it shows tendencies "to adapt itself to more modern conditions," this is not apparent from the photograph reproduced on the right. The fossils are imperfectly preserved, and it is only the remains of the hard parts that are ever discovered, and their reconstruction is only possible as the result of the careful examination of numerous specimens after long periods of study. Such a reconstruction is shown elsewhere in this issue; it is of the dominant genus of the Carboniferous, a well-known fossil of the Coal Measures of England and the U.S.A. Another illustration (Fig. 3) shows an actual fossil from a much later formation, the Upper Jurassic lithographic stone of Bavaria, and in spite of its obvious defects (before completion fossilisation it had been broken across the middle of its length) it may be considered to be an exceptionally fine specimen.

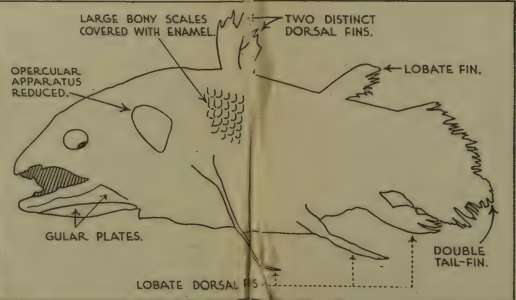
Also illustrated in this issue is a fossil of *Macropoma*, formerly supposed to have been the last of the Coelacanth. It comes from the shales of Lewes, in Sussex, and is to experts a most historical specimen. It was the first complete discovered and was found more than 120 years ago by old Gideon Mantell, who was one of the first serious collectors of fossils in this country. His remarkable collection included, among many other scientific treasures, the remains of the first known Dinosaur, *Iguanodon*, and is now in the British Museum (Natural History). Mantell supposed that his fossil was related to the living North American Bow-din (*Amia*), but Agassiz, the great Swiss naturalist of the early part of the last century, recognised that its affinities were with his group of fossil fishes, the Coelacanth, and named it *Macropoma mantelli*. Fig. 2 shows a reconstruction of *Macropoma* by Sir A. Smith Woodward, F.R.S., without the scales, to show the internal structure of the skeleton. All these fossils show how closely they resembled one another. They are all heavy, rather wooden-looking fishes with large, box-like heads having a prominent snout. The fins are the most striking feature of all, for, instead of arising directly from the body, as in most living fishes, they are arranged fanwise around a central lobe projecting from the body (this has disappeared in the case of the anterior appearance of paddles or limbs. The tail is

either remarkable in that it is double, having a small extension beyond the main web, and it is symmetrical about an extension of the backbone, instead of being entirely behind the truncated end, as in living Bony Fishes, or below the upturned end, as in sharks. The gill-covers consist chiefly of one large plate above, and a single large pair below the chin (the gulars), instead of the usual series of two or three large plates continued below by numerous branchiostegal rays"; and the jaws are far more complex than in modern forms (this, of course, is readily seen in the illustrations). The backbone (Fig. 2) is only ossified in the spiny processes above and below it, the rest being cartilage, which has rotted away in the fossils, leaving an empty tube. The scales are large and covered by a tiny enamel-like substance; and lastly, the air-bladder is ossified, a condition unique among animals. All but this last character have been reported in the living specimen, and this may also be present when it is properly dissected. It seems a strange stroke of Fate that after one of our most prominent palaeontologists, such as Professor E. A. Stensio, of Sweden, or A. Smith Woodward and Mr. J. A. Moy-Smith in this country, have spent years of labour in reconstructing these fishes from fragmentary fossil remains, their whole anatomy could be revealed at once by the chance finding of a single living example. It almost seems as if most of their work were wasted, but they will at least have the satisfaction, denied to

most workers on fossils, of having their researches fully corroborated. The cause of the survival of an archaic type is a matter of great interest, for one of the reasons of extinction of animals is undoubtedly competition with more highly developed and efficient forms. Under pressure of such competition, the older forms are forced to retreat to a less and less advantageous environment, and unless they can to some extent adapt themselves to the new conditions, which is usually not the case, or can find some haven of refuge, such as isolated mountain-regions or islands in the case of terrestrial animals, or secluded fresh waters, or the depths of the ocean, in the case of aquatic creatures, they are doomed. A few forms have been fortunate in finding such refuges and adapting themselves to the new conditions forced upon them. The Lung-fishes, mentioned above, and now confined to fresh waters in restricted areas; the Tuatara, last representative of an archaic-group of reptiles, which still lives in New Zealand; and the Okapi, safe in the dense forests of the Congo, are examples of such survivors. Our living Coelacanth, which travelled in only 40 fathoms, almost certainly was a wanderer from the deeper parts of the sea to which its kind have retreated in the face of fierce competition with the more active modern types of fishes. This opens up the interesting possibility that other remarkable relic-forms may also inhabit the more inaccessible depths of the oceans. Little enough is known of these depths and their inhabitants, for Science, which has opened all other parts of the world to the curiosity of man, has as yet failed to provide adequate means of approach to these regions, the only parts of the globe which now hold the hope of the discovery of a real "lost world."



2. A RECONSTRUCTION OF *MACROPOMA MANTELLI* FORMERLY BELIEVED TO BE THE LAST OF THE COELACANTH FISHES: A DRAWING SHOWING THE INTERNAL SKELETON; THE BACKBONE BEING ONLY OSSIFIED IN THE SPINY PROCESSES ABOVE AND BELOW IT. (Reproduced by permission of the Palaeontological Society of London.)



3. THE LIVING "FOSSIL": A KEY TO THE PHOTOGRAPH OF THE COELACANTH FISH REPRODUCED ON THE RIGHT OF THIS FOLDER, INDICATING SOME REMARKABLE FEATURES THAT DIFFERENTIATE IT FROM ORDINARY FISHES SUCH AS ANCHovy OR TUNA.



"AS THOUGH A LIVING DINOSAUR HAD SUDDENLY APPEARED": THE COELACANTH FISH, BELONGING TO A GROUP THAT WAS THOUGHT TO HAVE BEEN EXTINCT FOR 50 MILLION YEARS, RECENTLY CAUGHT OFF SOUTH AFRICA. (ACTUAL LENGTH ABOUT 5 FT.)

AS described by Dr. E. I. White in the article on the left side of this folder, what is regarded as one of the most sensational scientific discoveries of the twentieth century was recently made off the coast of South Africa, when a specimen of a fish regarded by scientists all over the world as having been extinct for the last 50 million years was caught in a trawl-net. An eminent British scientist exclaimed when he saw this photograph: "It is as though a living dinosaur had suddenly appeared!" The fish was trawled in about 40 fathoms in December 1938, and it was not until quite recently that its identity was established. Since its capture, the fish has exuded through its scales over 20 gallons of oil. When dissected for preserving purposes, the vertebral column oozed over a gallon of very fine oil. When the net was hauled in, half a ton of red-fish and kobs, and a ton and a half of sharks, were found in them, and this great,

primitive-looking fish. It was 5 ft. long, and a beautiful steel-blue in colour, with big, dark blue eyes. Its weight was 15 lb. On reaching port, the captain of the trawler telephoned Miss M. Courtney Latimer, Curator of the East London Museum, that he had caught this peculiar fish and that she could see it the next day. As soon as Miss Latimer saw it she realised that it was of a very primitive type. The captain and crew of the trawler testify that the fish was alive when it was drawn up the net. In fact, it died only about three hours later. The captain stated that as he brought the fish to the net, it snapped at his hand. When Dr. J. L. B. Smith, of the University College, and Ichthyologist at the Albany Museum, Grahamstown, was informed, he immediately hurried to East London and, after careful investigation, pronounced the fish to be a sensational scientific discovery.

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# ROYAL AND OTHER OCCASIONS: NOTABLE EVENTS AT HOME AND ABROAD.



THE KING AT THE BRITISH INDUSTRIES FAIR: HIS MAJESTY HEARING FROM THE CANADIAN HIGH COMMISSIONER OF A CANADIAN TOWN'S DEVOTION.

The King visited the British Industries Fair at Earls Court on March 2. Our picture shows His Majesty with the Hon. Vincent Massey, the Canadian High Commissioner, who is pointing out on a large-scale map the Lake Superior township of Sault Ste. Marie. Its 23,000 inhabitants are preparing to travel the 196 miles to Franz, the nearest railway station, in order to see the King and Queen when they visit Canada this summer. (Wide World.)



THE QUEEN AT A TOC H. FESTIVAL HELD IN THE ALBERT HALL: HER MAJESTY LIGHTING TAPERS FROM THE ORIGINAL LAMP.

On March 4 the Queen attended the "Festival of Light" at the Albert Hall, a festival of the Toc H. League of Women Helpers. Her Majesty is seen lighting tapers from the original Toc H. lamp of the then Prince of Wales. From these tapers the Taper-Bearers light other lamps and rushlights. The League of Women Helpers was founded in 1922, and has a British membership of 7000. (Central Press.)

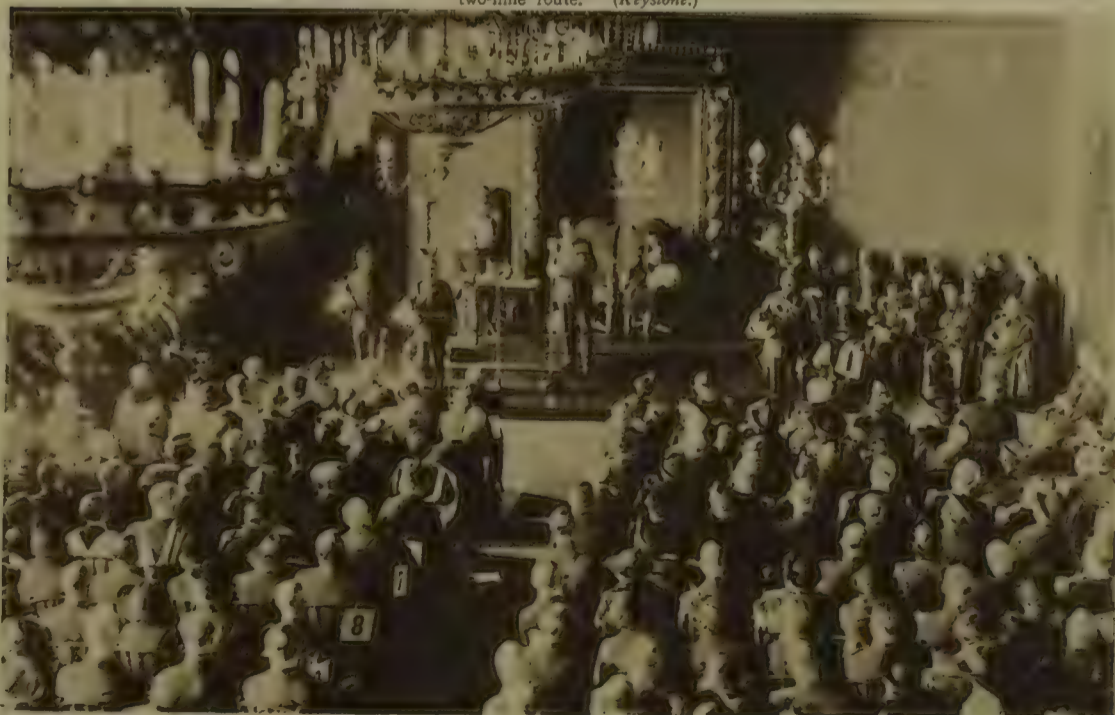


WIDESPREAD MOURNING FOR THE DEATH OF THE POPULAR GOVERNOR OF BENGAL: LORD BRABOURNE'S FUNERAL PROCESSION IN CALCUTTA, WITH THE FLAG-DRAPED COFFIN ON A GUN-CARRIAGE, WATCHED BY IMMENSE CROWDS. As recorded in our last issue, Lord Brabourne, Governor of Bengal, died on February 23, aged only forty-three. The funeral took place in Calcutta on February 24. After a service in St. Paul's Cathedral, where the body had lain-in-state, the coffin was borne in procession, on a gun-carriage, to the Church of St. John, adjoining Government House, for burial. Silent crowds lined the two-mile route. (Keystone.)



THE CROWN PRINCE OF IRAN WITH HIS FUTURE BROTHER-IN-LAW: SHAHPUR MOHAMMED RIZA AND KING FARUK.

On March 3, Riza Shah received a royal welcome in Cairo. Crowds cheered enthusiastically throughout his journey from Alexandria while Egyptian Air Force machines flew overhead. At Abdin Palace, King Faruk, in field-marshal's uniform, awaited him alone, and then led him to meet, for the first time, Princess Fawzieh. Portraits appear on page 388. (Central Press.)



PROCLAIMING THE NEW CONSTITUTION OF MALTA: THE GOVERNOR, SIR CHARLES BONHAM-CARTER (STANDING ON THE DAIS IN CENTRE BACKGROUND), MAKING THE ANNOUNCEMENT IN THE OLD PALACE AT VALLETTA. The Letters Patent of February 14, granting Malta a new Constitution, were recently promulgated by the Governor, General Sir Charles Bonham-Carter. Under this system there will be a Council of 20 members—8 official, 2 nominated, and 10 elected. The Governor will preside with a casting vote, and will have the right to speak. Ecclesiastics are precluded from membership. Its business will be conducted in English, but those without adequate English may use Maltese, their words being translated by an interpreter. English is to be the official language of the Administration, and Maltese that of the Courts. (Central Press.)

# THE CHARM OF MUSIC.

## SOMETHING ABOUT ELECTRICAL MUSIC.

By FRANCIS TOYE.



SIR JAMES JEANS.

An address by Sir James Jeans appealing for the development in this country of the industry of manufacturing electrical musical instruments was read by Lady Jeans at the annual dinner of the Musicians' Benevolent Fund on February 27. The subject of electrical music is discussed on this page. (Elliott and Fry.)

the greater conviction, because I must candidly confess that I myself knew practically nothing about it at all. Indeed, when I first read Sir James's address I imagined that he was referring to the radio, the gramophone, mechanical pianos, and so on, in which electric motor-power plays so important a part. Not at all, however. Electrical music is something quite apart, and, in view of my own ignorance, it seems to me probable that a great many other people are likely to be in a similar position. Wherefore a brief account of electrical music and the principal media through which it is produced may be of some interest.

The whole matter was competently dealt with a year ago by Canon Galpin in an address to the Musical Association from which I have drawn most of the facts I am able to present; and readers desirous of more detailed information should get hold of the Association's Proceedings for 1938. Apparently electrical music is the product of electric waves which, normally, since they travel at the same speed as light, are inaudible to the human ear. But at about the turn of the century, almost by chance and thanks to the use of a condenser, not only was the speed reduced to the rate of sound, but it was discovered that the pitch of the sound could be varied at will.

The first instrument, so far as I know, by which these electric sounds were publicly presented, so far as this country, at any rate, is concerned, was devised by a Russian professor, called Theremin. As a matter of fact, I myself remember well his demonstration at the Albert Hall, though I had not hitherto associated it with electrical music. The performance was called "Music from the Ether," or some such fancy title. I cannot discover that I wrote anything about it at the time, but I remember that the sounds were beautiful in themselves, though the sequence of them was marred by an apparently inevitable *portamento*, which ended by producing a general slimy effect that became intolerable. The same absence of clean attack characterised Mrs. Rosen's performance on what I take to be very much the same instrument three or four years ago. But, according to Canon Galpin, considerable progress has now been made in this respect, and it is now even possible to play definite staccato passages with, moreover, a change of tone colour. Instruments such as the Electrone, Trautonium and Martenot now exist to produce electrical music in what may perhaps be defined as the wholly straightforward manner.

The next category of electrical-music instruments is described by Canon Galpin as based on "acoustical sound production." These convert the vibrations of existing sound waves into electrical waves, and then return them once more to audible sounds. Several

IN an address that he had prepared for the annual dinner of the Musicians' Benevolent Fund last week, Sir James Jeans stressed the importance of attention in this country being turned to the "electrical music" industry. Apparently practically none of the instruments, or the machines, call them what you will, associated with this industry is produced here, and Sir James Jeans, quite rightly, emphasised the importance of remedying this state of things. Indubitably the possibilities are considerable, for he gave us figures showing that in 1935 more than two millions of dollars were spent in the United States alone on the sales of electrical-music instruments, and that, since then, they had much increased.

This is one—perhaps the most important—aspect of the matter; but I do not see that much progress is likely to be made unless and until people know a good deal more about electrical music.

I write this with all



BRONISLAW HUBERMAN.

Has arranged to play the solo part in Tchaikovsky's Violin Concerto at the London Symphony Orchestra's concert at the Queen's Hall on March 13. He made his first appearance in England since his air accident in the Dutch East Indies, in October, 1937, at Covent Garden on February 12.

electrical music. It is said that by means of the pedal the player here has at his command a tonal range over the whole of seven octaves, from the softest pianissimo to the loudest fortissimo, and that a perfect crescendo can be obtained on a sustained chord as with the organ. The potentialities of such an instrument, owing to this attribute and the delicacy of the tone claimed for it, would seem to be very considerable; but I myself, since I have never heard one, cannot pretend to express a personal opinion.

In Canon Galpin's last category, which he defines as "mechanical sound production," come various organs, undoubtedly the best-known being the Hammond organ, with which I am, in fact, familiar, but had, once again, never associated with electrical music.

The Hammond organ is already so common in this country that there is no need to say anything about it, for, with the minimum of trouble, anybody can

hear it for himself. It has undoubtedly helped to solve the problem of an adequate organ tone with the minimum of apparatus.

It should be remembered, of course, that all these instruments are in their infancy and should be capable of the same developments and improvements that have in the course of time been made in every musical instrument. It would be unfair and rather stupid to dismiss them summarily because they have not yet in their sphere attained the same degree of perfection as has been attained, for instance, by the pianoforte, the violin, the oboe, and the flute after an evolution of a couple of centuries. Electrical-music instruments should be compared with other instruments in their rudimentary, not their perfected, states. In any case, they would seem to offer an interesting and a profitable field to some of the musicians who have hitherto failed to make a successful career along existing lines.

In pursuance of the policy which I adumbrated when I began to write these articles, but which, for one reason or another, has not been pursued as consistently as I should wish, I venture to direct the reader's attention to the performance next Wednesday of Hindemith's opera "Mathis the Painter." It can be heard either at the Queen's Hall or on the wireless, and here is an exceptional opportunity for those interested in modern music, because "Mathis the Painter" has never before been presented in England. Listeners should not expect to find in Hindemith's work the facile kind of appeal which most of them doubtless associate with popular opera. Those who are familiar with "Cardillac," by the same composer, and Alban Berg's "Wozzeck," will, indeed, smile at such a warning. Hindemith's music is decidedly on the "difficult" side, but its power and its dramatic qualities are undeniable.

Most people will admit that Hindemith is the most distinguished of truly contemporary

German composers, for Richard Strauss, though still alive and very active, is really a survival from the previous generation. I have always had a great respect for him—more respect, perhaps, than affection—because he has always been the outstanding exponent of the necessity of composers writing music for everyday use. Little of his music, perhaps, is in use every day, but he has done his best to live up to his ideal. Ever since he ceased to be known primarily as a violaplayer, Hindemith has written music of every kind for almost every occasion. He has even gone to schools and composed music for the children, giving it them to learn on the spot.

Whether Hindemith has successfully accomplished what he set out to do remains a matter of opinion, but there can scarcely be a doubt that what he set out to do was well worth doing. The divorce

of serious music from everyday life is one of the minor tragedies of our time. Handel and Beethoven, Mozart and Haydn did not disdain to write music for the everyday needs of their contemporaries. There was not then one set of composers for dance music and another set for symphonies and operas. The same composer wrote the lot. So I hope my readers will turn a kindly ear to Hindemith's music on Wednesday, and make up their minds for themselves about its merits or demerits.



PAUL HINDEMITH.

The first performance in England of Hindemith's opera "Mathis the Painter" will be given by the B.B.C. Symphony Orchestra at the Queen's Hall on March 15. The conductor will be Clarence Raybould and the concert will be broadcast. On this page Mr. Francis Toye describes Hindemith as the most distinguished of contemporary German composers. (Exclusive News Agency.)



YEHUDI MENUHIN.

Has arranged to give his only recital in London at the Royal Albert Hall on March 26. The programme will include Handel's Sonata No. 6 in E major and Paganini's "Malaguena Sarasate: Palpit." He has also arranged to give recitals at Newcastle (March 15); Sheffield (March 17); Liverpool (March 19); Nottingham (March 21), and Southampton (March 23).

organs have been constructed on this principle, and it is claimed that one such instrument in Paris, with only 1200 pipes, is equivalent to an ordinary organ with 4000 pipes. But probably the most remarkable application of this principle is to be found in the instrument generally known as "The Neo-Bechstein Piano," which I have heard well spoken of by musicians, without, however, realising its connection with



SZIDERTI.

Arranged to be the soloist at the first performance in England of Bloch's Violin Concerto in C at the Royal Philharmonic Society's concert at the Queen's Hall on March 9.

# A WINDOW ON THE WORLD: A SURVEY OF NEWS FROM ALL QUARTERS.



THE OPENING OF THE INTERNATIONAL GOLDEN GATE EXPOSITION AT SAN FRANCISCO: THE CEREMONY IN FRONT OF THE FEDERAL BUILDING. (Keystone.)

The International Golden Gate Exposition on Treasure Island, in San Francisco Bay, was opened on February 18 in the presence of more than 100,000 people. President Roosevelt, who was staying at Key West, Florida, broadcast a message of congratulation which was relayed through loud-speakers to the crowd, and

(Continued opposite.)



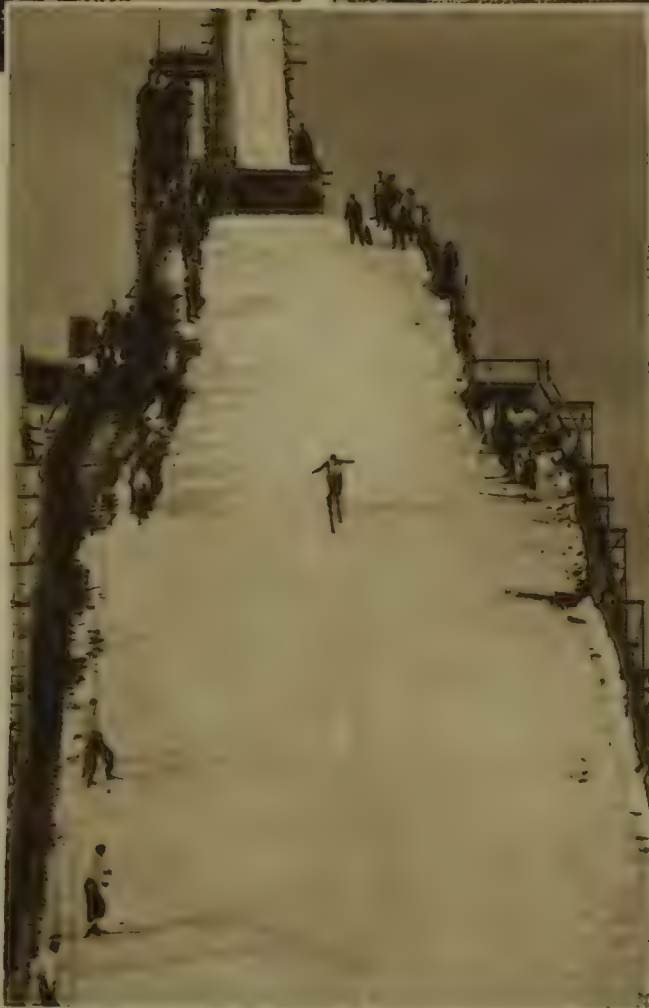
A FEATURE OF THE GOLDEN GATE EXPOSITION: THE ARTIFICIAL SKI-JUMP WHICH CAN BE COMPARED WITH THAT RECENTLY AT EARLS COURT. (Keystone.)

the Governor of California then opened a golden model of the Golden Gate Bridge with a bejewelled key. A feature of the Exposition is an artificial snow-covered "mountain" on which ski-jumping experts give demonstrations. It may be compared with the ski-run which was recently installed at Earls Court



FOR COMPARISON WITH SIMILAR SCHEMES IN LONDON: A.R.P. TRENCHES UNDER CONSTRUCTION IN PARIS.

Trenches are now being constructed at various points in Paris in connection with an air-raid precautions scheme. Our photograph shows this work in progress at the Point-du-Jour, where deep trenches are being built in a series of bays in order to localise the effect of a direct hit on any portion of the system. The Eiffel Tower can be seen in the background. (Topical.)



WINTER-SPORT AT THE GOLDEN GATE EXPOSITION: A SKI-ER LANDING ON THE SLOPE OF THE ARTIFICIAL SNOW-COVERED "MOUNTAIN" DURING A SKI-JUMPING DEMONSTRATION.



A BOMB OUTRAGE BY I.R.A. TERRORISTS: THE DAMAGED AQUEDUCT OVER THE NORTH CIRCULAR ROAD.

On March 2 an attempt was made by Irish Republican Army terrorists to blow up the aqueduct which carries the Grand Union Canal over the North Circular Road near Stonebridge Park, London. The explosion shattered part of the stonework of the aqueduct, made a crater four feet deep in the towpath, and cracked the bed of the canal. (C.P.)



THE NATIONALIST FLAG FLYING OVER THE SPANISH EMBASSY IN LONDON: A SEQUEL TO BRITISH RECOGNITION OF GENERAL FRANCO'S GOVERNMENT.

On February 28, the day after Mr. Chamberlain's announcement of the recognition of General Franco's Government, Don Pablo de Azcarately Florez, Ambassador of the Spanish Republican Government, left the Embassy in Belgrave Square and it was taken over by the Duke of Alba. (S. and G.)



THE FUHRER IN LIGHTER MOOD: HERR HITLER GREETING FIELD-MARSHAL GÖRING AND HIS WIFE AT A RECEPTION IN BERLIN.

On March 1 Herr Hitler held a reception in Berlin at which members of the Diplomatic Corps and high Nazi officials were present. Field-Marshal Goring and his wife were warmly greeted by the Führer who also conversed with the British Ambassador, Sir Neville Henderson, for some time. During the conversation Dr. Schmidt, who acts as interpreter for the Führer, was in attendance and can be seen in the centre of the photograph on the right. Field-Marshal Goring is now on holiday in Italy where he is expected to remain until the beginning of April. It is understood that he has been overworking.



IN CONVERSATION WITH THE BRITISH AMBASSADOR AT THE RECEPTION: HERR HITLER WITH SIR NEVILLE HENDERSON.

## PERSONALITIES IN THE WEEK'S NEWS: PEOPLE IN THE PUBLIC EYE AT HOME AND ABROAD.



**MR. C. R. W. NEVINSON.**

Elected an Associate of the Royal Academy on February 28. Studied at St. John's Wood School of Art; Slade School, and Julien's, Paris. Was appointed Official War Artist in 1917. Has held many exhibitions in London, Paris, and New York.



**TO SUCCEED MAJOR-GEN. SIR WINSTON DUGAN AS GOVERNOR OF SOUTH AUSTRALIA: SIR MALCOLM BARCLAY-HARVEY WITH HIS WIFE.**

It was announced on March 1 that Sir Malcolm Barclay-Harvey, M.P., had been appointed to succeed Major-General Sir Winston Dugan as Governor of South Australia when the latter's term of office expires in July. Sir Malcolm represented the Kincardine and West Aberdeenshire division in Parliament from 1923 to 1929 and regained the seat in 1931 with a record majority. Was Parliamentary Private Secretary to Sir John Gilmour, 1924-29.



**LORD ALLEN OF HURTWOOD.**

Well known for his pacifist and internationalist views and a fervent worker for universal peace. Died on March 3; aged forty-nine. During the Great War established, with Mr. Fenner Brockway, the "No Conscription Fellowship."



**MR. ROBERT S. AUSTIN.**

Elected an Associate of the Royal Academy on February 28. Studied at the School of Art, Leicester, and the Royal College of Art, South Kensington. A Rome Scholar in 1922, and became a Fellow of the Royal Society of Painter Etchers in 1928.



**THE REV. PROFESSOR C. E. RAVEN.**

Elected Master of Christ's College, Cambridge, in succession to Dr. Charles Galton Darwin. Has been Regius Professor of Divinity at Cambridge since 1932 and was Hulsean Lecturer, 1926-27. Is a chaplain to the King, and Canon of Ely.



**MR. HENRY BISHOP.**

Was elected a Royal Academician on February 28 and died on March 6, aged seventy. Had been an Associate of the Royal Academy since 1932. His paintings are represented in the Tate Gallery, in Cork, Manchester, and in Brussels. A member of the Chelsea Arts Club.



**THE MARRIAGE OF KING FARUK'S ELDEST SISTER TO MARRY PRINCESS FAWZIEH ON MARCH 16: TO THE CROWN PRINCE OF IRAN: PRINCESS FAWZIEH OF EGYPT.**

The wedding of the Crown Prince of Iran to Princess Fawzieh, the eldest sister of King Faruk of Egypt, has been arranged to take place in Cairo on March 16. The Crown Prince is nineteen and his bride seventeen years old. Their betrothal was announced last May. Their first meeting was on March 3. The Crown Prince was welcomed at Beirut, Syria, by a reception committee and left for Alexandria aboard the Egyptian royal yacht, "Mahroussa," on February 28. The contract of marriage will be signed at the Abdin Palace and in the evening there will be illuminations, fêtes, and fireworks to celebrate the occasion. It is expected that the royal couple will return to Iran in April, accompanied by Queen Nazli and the bride's sisters.



**SENHOR ANTÓNIO FERRO.**

Director of National Propaganda in Portugal, having previously been a leading journalist. Visited London to supervise the organisation of the Portuguese Fortnight here. The Fortnight included lectures and a highly successful concert by Portuguese Artists at the Queen's Hall.



**DR. MIRON CRISTEA.**

Orthodox Patriarch of Rumania (the first to hold this office) and Prime Minister. Died March 6. He was born in Transylvania, and was a member of the delegation which informed the late King Ferdinand of Transylvania's decision to unite with Rumania, in 1918.



**MR. HERBERT MUNDIN.**

A well-known comedian of stage and screen. Died on March 5; aged forty. For seven years appeared in Mr. André Chariot's revues and was seen in successes at various London theatres. In 1930 he joined the revived "Co-Optimists," and later began film work in Hollywood.



**MARSHAL PÉTAIN: THE VETERAN FRENCH COMMANDER APPOINTED AMBASSADOR TO SPAIN.**

Marshal Pétain's appointment as French Ambassador to Spain was approved by General Franco on March 2. Marshal Pétain, who is, of course, famous as the defender of Verdun, has been Chief of the French General Staff. It is interesting to find that General Franco was a pupil of Marshal Pétain's at the French War College in 1926.



**APPOINTED SPANISH CHARGÉ D'AFFAIRES IN LONDON: THE DUKE OF ALBA, FORMERLY GENERAL FRANCO'S AGENT.**

It was announced on March 3 that General Franco's Government had approved the appointment of the Duke of Alba as Chargé d'Affaires in London. The Duke of Alba has been acting as Agent of General Franco's Government in Britain and his new appointment follows the recognition of that Government by Britain.



**COLONEL CASADO: OVERTHROWER OF DR. NEGRIN'S REPUBLICAN GOVERNMENT.**

Colonel Casado, Commander of the Republican Madrid Army, revolted against Dr. Negrin's Government on March 5. He took the office of Defence Minister in the National Defence Council headed by General Miaja. In a broadcast he said that if the Nationalists offered peace they would find generous response.



**APPOINTED AMBASSADOR IN SPAIN: SIR MAURICE PETERSON, FORMERLY AMBASSADOR TO IRAQ.**

It was announced on March 4 that Sir Maurice Drummond Peterson had been appointed British Ambassador in Spain. His predecessor, Sir Henry Chilton, relinquished his appointment on retiring last year, and the Embassy at St. Jean de Luz has since been in the charge of Mr. O'Malley. Sir Maurice became Ambassador to Iraq in 1938.

# This England . . .



*Skiddaw and the Vale of Keswick*

**F**REEDOM such as we know in England cannot exist without self-discipline. Even before the Conquest, there were three communal duties laid upon us : Bricqbote, Burhbote and Fyrd — the maintenance of the town and its approaches, and service in the national militia at need. But it was in the Middle Ages that this conception was clearly codified : “ the free and law-abiding man ” — freely obeying and free in proportion as he does so. It is, as you may see, the infusion of this spirit that has made the fame of English manufactures : we could assuredly make less well to our greater profit, but that would be an ill-service to the community. So it is with your Worthington — the spirit of honourable service (like its method of brewing) dating from that age when the Englishman’s common duty was conceived — to his lasting and appreciable good.





## A PAGE FOR COLLECTORS.

### THREE EIGHTEENTH-CENTURY BUREAUX.

By FRANK DAVIS.

fumbling hurriedly in these drawers and pigeon-holes, would think of pulling out these seemingly solid pillars.

The next illustration, Fig. 2, is a more sophisticated affair altogether. Style, Adam; date, about 1770. I show the writing-desk closed, that there may be no mistake about the quality of the carved ornament

and the fine pattern of the grain of the mahogany veneers. It is lovely work, not only for visible, but for invisible reasons, for the lower part opens to disclose, not drawers, but a series of beautifully made trays running the whole width of the piece. Here is another piece (Fig. 3) of a simpler type and without the bookcase on top, showing the normal method of dropping the writing-desk—that is, by a curved brass rod. In Fig. 1 the table part falls down and rests on two wooden supports, which pull out—you can see their knobs in the photograph. I should say that at least 75 per cent. of all the bureaux in existence have their writing-flaps supported in this latter way (the desk at which I am sitting now, for example, a very ordinary affair—four long drawers, then the flap,

various pigeon-holes and drawers in the interior, and a flat top). The curved-brass contraption requires much more careful workmanship, and I don't think one finds it earlier than about 1770; the older, simpler method persists right up to the present day.

One takes such a thing as a writing-desk, in one form or another, so much for granted that it is worth

remarking that it is a comparatively recent innovation. There is the oak pedestal writing-table which belonged to Samuel Pepys in the library of Magdalene College, Cambridge (dating from about 1680), but that is an exception: a generation earlier, if one may judge from the inventory of the royal furniture made after 1649, Charles I. owned no such convenient luxury; tables, of course, by the dozen, but not one fitted with drawers and receptacles for paper. That in itself bears witness to the opinions expressed by John Evelyn at the end of the seventeenth century about the great improvement he had noticed in the cabinet-making trade—how foreign workmen had shown English craftsmen new methods, and what apt pupils the latter had become. There is no doubt that, amid all the surly political quarrels of the last forty years of the century, the technique of the

workers in wood had reached a standard which would have astonished their grandparents, and it is fascinating to wonder how far this was due to the luxurious fashion set by the Court. Raffish luxury in high places can sometimes give a useful fillip to trade, and, what is more important, to craftsmanship, upon which later achievements can be based.

As to the change over from walnut to mahogany, of which Fig. 1 provides so unusual an example, it was very gradual: it is impossible to point to a particular year and say "here is the beginning of the mahogany age." The year 1720 happens to be a useful text-book date because the French then ceased to export walnut, apparently because a severe winter had killed many of the trees. The result was a bigger importation of walnut from Virginia (a variety which is lighter in colour), and also of mahogany from the West Indies as a substitute. But the two woods were used side by side, and walnut did not go finally out of fashion till about 1750. It is more than likely that Chippendale (whose name has become almost synonymous with mahogany of the 'fifties and 'sixties) turned out many a walnut piece in the 1740's. If only he had published a book in 1744, instead of 1754, we might be able to recognise them. But that is asking rather a lot of a good workman who was much more concerned with his daily job than with the curiosity of people 200 years afterwards.

THERE'S more than meets the eye in these three photographs, because there is no space to show elaborate details, and I don't know whether, even if there was, anyone would be greatly edified by an enlarged photograph of, say, an oak drawer in a mahogany bureau. Various woods look much alike in a reproduction, and, as often as not, a modern imitation looks as good as its 200-year-old prototype to the eye of the camera. I must therefore ask readers to be content with a commentary in lieu of all the photographs which might be used to demonstrate the virtues of these pieces.

One thing, perhaps, can be seen from a close study of Fig. 1. The form of this bureau—cabriole legs, etc.—makes one anticipate walnut, but it is actually of mahogany (the characteristic grain is, perhaps, visible in the panels of the doors). Most of these things, which often have a flat top and a series of drawers below, instead of legs like this, are of walnut and date from the first quarter of the century. This presumably belongs to the decade 1730-1740, when walnut was going out and mahogany coming in and cabinet-makers were fond of adding pleasant embellishments to the top in the way of broken pediments. If you half-shut your eyes and look at this piece you can see it in the shape of a pleasant, elegant gentleman of the period with slightly bandy legs and a rather high wig—and, of course, a fine mahogany complexion derived from an adequate consumption of port. One must emphasise the fact that it is of mahogany, because that leads one into temptation—always an agreeable experience—the temptation to state a theory: namely, that the thing is not English at all, but American, for whereas it is normal for English walnut designs to be produced in mahogany across the Atlantic in the middle of the eighteenth century, it is not so usual in England. But American pieces, I am informed, have the drawers invariably made of pine, and these are of oak: therefore, this is English. Between the pigeon-holes is a small cupboard on each side of which are two small pillars: these pull out and each discloses a narrow box into which a few papers can be inserted, a somewhat naive, but possibly efficient, defence, if not against burglars, at least against the curiosity of maids. One can hardly imagine a serious-minded pilferer failing to discover the secret, but few people,



1. A PIECE WHICH PROVIDES AN UNUSUAL EXAMPLE OF THE TRANSITION PERIOD FROM WALNUT TO MAHOGANY: A MAHOGANY BUREAU, WITH CABRIOLE LEGS, WHOSE FORM IS USUALLY ASSOCIATED WITH WALNUT (c. 1730-40).

(Reproduced by Courtesy of Messrs. Frank Partridge and Sons.)



2. SHOWING THE QUALITY OF THE CARVED ORNAMENT AND THE FINE PATTERN OF THE GRAIN OF THE MAHOGANY VENEERS: A MAHOGANY BUREAU-BOOKCASE IN ADAM STYLE (c. 1770).

(Reproduced by Courtesy of Messrs. Frank Partridge and Sons.)



3. A SIMPLER TYPE OF BUREAU WITHOUT THE BOOKCASE ON TOP (c. 1780): A PIECE IN WHICH THE FLAP OF THE WRITING-DESK IS SUPPORTED BY CURVED BRASS RODS—A METHOD REQUIRING CAREFUL WORKMANSHIP AND PROBABLY NOT USED BEFORE 1770.

(Reproduced by Courtesy of Messrs. H. Blairman and Sons.)

# HIGHLY IMPORTANT PICTURES BY OLD MASTERS

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**MARCH 31,**

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EVENING — By Aert van der Neer (signed)

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PORTRAIT OF LORD BROUGHAM AND  
VAUX By Sir T. Lawrence, P.R.A.

THERE is no doubt that the weather has great influence on how much we use our motor-cars in England. Given a little sunshine and a light wind and out come the 2,000,000 private cars which are licensed to use our roads, to carry their cargo of happy folk to woods afresh and pastures new—if they can find them. So that is why all motorists hope for fine weather and some lengthen the Easter holidays by taking part in the R.A.C. Rally to Brighton. That is a drive with a purpose, as the routes take competitors to many of England's nicest pleasure resorts on the coast and to inland spas.

Also I have noticed during the past few years our motor-manufacturers take the opportunity of introducing new models at this particular period, notwithstanding their programmes of production are supposed to be settled the previous October, when the annual motor exhibition is held in London. This spring we have had a plethora of new cars, or old ones redecorated with special coachwork. But even the "old" ones only date from the last Motor Show, so are equally entitled to be termed "new," all being 1939 current models.

The first of the spring models which comes to mind is the new silent  $4\frac{1}{2}$ -litre six-cylinder Bentley saloon, with its streamline coachwork. This car has its engine tuned up to a slightly higher compression than the usual standard motor, and has slightly higher gears, so that with four occupants and their luggage it bowls over the long, unimpeded Continental highways at 100 m.p.h.—and even faster than that if the driver likes to open the throttle full out—as easily and as smoothly as the ordinary modern motor-carriage cruises at 45 to 60 m.p.h. In full touring kit one of these super-streamlined  $4\frac{1}{2}$ -litre Bentley saloons was driven round the Montlhéry motor track for an hour recently, and covered 107,418 miles in that time, with the fastest lap made at an average speed of 110.043 m.p.h., to demonstrate its capabilities

## NEW MODELS FOR THE SPRING.

### THE MOTOR INDUSTRY PREPARES FOR THE TOURING SEASON.

By H. THORNTON RUTTER, A.M.I.C.E., M.I.A.E.



A CAR WHOSE COMFORT LENDS AN ADDITIONAL INDUCEMENT TO SPRING MOTORING: THE FORD V-8 "22."

This photograph shows that the Ford V-8 "22" is a decidedly handsome car as a whole. Interior beauty and luxury are also noteworthy, and the car has the added appeal of fine performance with low running costs and exceptionally roomy coachwork.

"Eight" only costs £128 for its saloon. Moreover, everybody who sees it for the first time imagines it is a "Ten," because of its larger appearance and increased over-all length. As a matter of fact, the wheelbase is



IN A WARWICKSHIRE LANE: A SMART AND VERY FAST ALVIS 4.3-LITRE FOUR-DOOR SALOON—THE COST OF THIS BODY IS £995.

to a customer. Its speedy qualities are therefore no mere catalogue description, but actual proved facts. Moreover, this saloon is extremely comfortable and roomy for its passengers, a virtue not always found in streamline coachwork design.

Writing on fast cars reminds me of the new 25-30 h.p. six-cylinder "Wraith" Rolls-Royce. The touring limousine, costing £1730, is capable of making very high average road speed on its journeys in Great Britain and elsewhere. Friends are apt to chaff motorists on their luxurious style of travelling in the twelve-cylinder "Phantom III." Rolls-Royce limousine, which covers the ground so smoothly at all speeds, no matter what the road surface, so that the passengers feel as comfortable and cosy as if they were sitting in their pet arm-chair at the fireside. But any one of us would love to be able to afford to have it for his own journeys, as it is well worth its cost of £2750 for its truly economical upkeep. It never seems to go wrong, which is why its owners say it is the best and cheapest car in the world.

Dealing with the new cars for spring, I ought, perhaps, to take them in alphabetical order. There is the new Austin "Eight" at the top of the list. Lord Austin, the creator of that popular favourite, the "Baby" Austin "Seven," personally introduced the new Austin "Eight" as the logical development of that small car, which has enjoyed unexampled success during its seventeen years of existence. Now the Austin "Eight" takes its place, and should prove even more popular, as it has more leg-room and better seating capacity, is just as economical to run, and so in course of time will possibly exceed the figure of 400,000 Austin "Sevens" sold to the public. Especially as the Austin

7 ft.  $4\frac{1}{2}$  in., against 6 ft. 9 in. of the previous "Seven." Consequently, it travels more smoothly on the open road and easily maintains a cruising speed of 40 to 45 m.p.h. with four occupants. My advice is: take full advantage of its four-speed, easy-change gear-box when

fully loaded and you can hold anything else on the road, as it takes hills well when the appropriate gear ratio is used.

Nowadays, purchasers want to know how well cars accelerate, so as to use this virtue as a safety factor. You can get 50 m.p.h. well inside a minute, and 30 m.p.h. from rest for "lighted areas" in under twelve seconds, which is fast enough for most people. But the Austin Motor Company cater for all kinds of styles and powers in their range of new cars. So, while their "Eight" is the spring novelty, I can thoroughly recommend the "Ten," "Twelve," "Fourteen," "Eighteen," and "Twenty-eight" Austin saloons as really nice carriages, all good value for the price you pay for them. Personally, I favour the "Eighteen" six-cylinder Austin saloon with a rear-wheel track of 4 ft.  $10\frac{1}{2}$  in., at £355 and £375, according to style of coachwork, both nice, roomy five-seating cars with an excellent top speed and plenty of room for luggage. But the others are equally suitable for family use and economical to maintain.

New Alvis cars show all the advantages of a firm building very high-class aero engines in their carefully designed details. Some day I expect that they will make their aircraft motors as inaudible as the Alvis "Speed Twenty-five" type H.S. saloon, which does well over 96 m.p.h. with a big saloon body on this high-class chassis. Its price is £885, which is cheap, considering its comfort and capabilities. Drivers use the silent third-speed gear up to 70 m.p.h. Motorists who want a saloon with an attractive high performance should have a run in one of the new Alvis models. There is an attractive



A CHRYSLER CAR IN A WELL-WOODED SETTING AT BURNHAM BEECHES: A PHOTOGRAPH SHOWING THE 23.4 H.P. "WIMBLEDON" SALOON, WHICH IS PRICED AT £400.

drop-head coupé, price £445, on the 12-70-h.p. four-cylinder Alvis; a four- or six-light saloon on the six-cylinder 17 h.p. "Silver Crest" Alvis for £565; a 20-h.p. Alvis for an extra £30, besides the 20-h.p. "Crested Eagle" Alvis and the  $4\frac{1}{2}$ -litre models of 32 h.p.—quite a wide range to choose from. But, as I mentioned before, the "Speed Twenty-five" saloon is just the car to please most folk, with the other models to suit different fancies.

As the King uses one of his big Daimler cars as a State carriage, I always feel slightly regal when I drive in the new  $2\frac{1}{2}$ -litre Daimler "Fifteen," which is rated at 18 h.p. and is therefore bigger than it sounds. I do not wonder that this is a very popular model to-day. Its price is £485 for the sports six-light saloon, and it does everything so quietly and without fuss that you think you are in at least a £1000 car. With its pre-selector gear-change, fluid-flywheel, hydraulic clutch, well-proportioned details, and most powerful brakes, all roads seem alike, they are so easy to the occupant of this smooth, well-balanced carriage, whether driving at 70 m.p.h. or slower, as the driver's mood or the state of the traffic dictates. Of course, there are several other Daimler cars in the 1939 programme: the big 32-h.p. "Straight Eight," the 4-litre 29-h.p. "Straight Eight," as well as the "Twenty" and "Twenty-four" six-cylinder cars. In fact, there is a chassis suitable to every style and kind of coachwork desired by the user at prices from £485 up to £1800.

There is also the Lanchester range of cars, made at the Daimler works, to choose from. The new Lanchester "Roadrider" is their spring novelty, costing £350, with a synchromesh gear-box, or £375, with Daimler fluid-flywheel transmission. Personally,

[Continued on page 394.]



WITH COACHWORK OF HIS OWN DESIGN BUILT BY HIS ASSOCIATE COMPANY, MESSRS. JAMES YOUNG, LTD., OF BROMLEY: MR. JACK BARCLAY'S BEAUTIFUL SEDAN COUPÉ ON A  $4\frac{1}{2}$ -LITRE BENTLEY CHASSIS.

Some of the many novel and interesting features in the design and equipment of Mr. Barclay's car are: patent parallel opening doors; special flush fitting and concealed companions; a complete canteen fitted behind the rear seat and a fitted trunk.



"This new Humber could put up a good show anywhere against anything, whatever the price. When we consider that it costs well under £400 its performance becomes all the more impressive. The car, which has a maximum speed of 85 m.p.h. and will reach 30 m.p.h. from a standstill in roughly 5 seconds and 50 m.p.h. in 11 seconds, is certainly something to be reckoned with. The body is an excellent piece of British coachwork."

*Country Life, Dec. 3rd 1938.*

# HUMBER

THE SIXTEEN  
from £345

THE SNIPE  
from £355

THE SUPER SNIPE  
from £385

THE IMPERIAL  
from £515

THE PULLMAN  
from £750

**EUROPE & NEAR EAST:**

Rootes Ltd.,  
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HUMBER LTD., COVENTRY. London Showrooms & Export Division: ROOTES LTD., Devonshire House, Piccadilly, W.1.

C.F.R.

*Continued.*

I think the latter worth the extra £25, but either system is excellent and easy to control. These cars are five-seater saloons with independent front-wheel springs and a cruising rate of 60 m.p.h. with a good acceleration when required. Rated at 14 h.p. for its six cylinders, the Lanchester "Roadrider" is a real family car, as either sex can drive it without fatigue, and all the controls are adjustable to suit the driver's convenience. There are also the well-known, popular Lanchester "Eleven" four-cylinder car and the six-cylinder "Eighteen" model, each well fitted for comfort, with roomy coachwork.

Lord Nuffield has presented the motoring world with the new Morris "Eight" and the Wolseley "Ten" as his spring gifts for motorists. They are excellent cars, out of the respective works at Cowley

and Birmingham. I had a day's outing recently with the Morris "Eight" saloon, costing £128, and was astonished at its quiet running in indirect gears. I do not follow the practice of some drivers, but always use my gear-box to ease the engine at every opportunity, and therefore, during the drive, started in first, even if I slipped direct into top, missing the second speed, and dropped into second when slowed down by traffic. Without boasting of my driving skill, my passengers frankly admitted they did not know when the car was running in indirect gears, so quiet was its transmission.

I had already had experience of the all-in-one-piece Morris "Ten," which has the coachwork a little larger than the "Eight," and is another wonder car for its cheap cost to run and easy travelling. Its price is £175, but a friend of mine paid £10 more to have a sliding head, and purchasers can take their choice

in the matter. I always vote "without" for a saloon, so I can fit a roof luggage-carrier if I want to, and prefer to pay more and buy a Morris "Twelve" coupé, even if this special dual-purpose coachwork does cost a bit extra to the standard saloon. With the "Fourteen" and "Twenty-five" six-cylinder Morris as other models the range is very complete, with a car priced to suit all pockets.

Five Humber models are offered to the motoring public at the

present time, and it is difficult to say which is better than the others, as they are all so efficient for their job. I must admit a penchant for the Humber "Super-Snipe," on account of its very



AT THE GATES OF STOURHEAD HOUSE, NEAR STOURTON, WILTSHIRE:  
A HOOPER LIMOUSINE ON A ROLLS-ROYCE "WRAITH" CHASSIS.

Stourton is a pretty little village off the main road near which is Stourhead House, the residence of Sir Henry Hoare. In the grounds are various stone temples and ornamental buildings and a pleasantly situated lake. Our photograph shows a Hooper limousine, with luggage-boot, electrically-operated division, two facing-forward occasional seats, and heater, on a Rolls-Royce "Wraith" chassis.



ON THE "PRACTICABLE BUT DANGEROUS" HIRNANT PASS FROM LAKE VYRNWY  
TO BALA: THE OWNERS OF A 1939 VAUXHALL STOP TO EXPLORE A STREAM  
DURING THE DESCENT.

flexible engine, really smart coachwork, and an incredible top-gear performance. You can buy one from £385, and, in my opinion, it is the best car at its price in the motor market, either here or abroad.

As a matter of fact, the present Humber cars are excellent performers, from the "Sixteen," at £345, to the "Imperial" carriage, at £515, and the lordly "Pullman," at £750. Never before have such quality cars been marketed at such low figures. This is due mainly to the desire of the Rootes Brothers, who are determined to put the British car trade at the top of the export market. They deserve to succeed, as I am sure that they will, as perseverance, hard work, and good salesmanship are the keynotes of their business.

*(Continued overleaf.)*

**BENTLEY**  
*The Silent Sports Car*



BENTLEY MOTORS (1931) LTD., 10 CONDUIT ST. LONDON, W.1. TELEPHONE MAYFAIR 4412

BUY A CAR MADE IN THE UNITED KINGDOM



*Photographed at Bertram Mills Circus*

DUNLOP FORT TYRES ALSO HAVE TEETH

*Continued.*

Twenty years ago, the 12-h.p. Rover was esteemed the best car of its rating in the British motor market. To-day, the new 14-h.p. Rover is in that proud position as top of its class, due to the high-grade

and 12-h.p. cars are comfortable, and have a wider track at the rear than at the front, and so provide excellent accommodation for the passengers. Comfort is one of the chief features of the six-cylinder 14-h.p. Rover, the "Sixteen," and the "Twenty" models, as the rear seats, as well as the front one, are most restful to sit in, due to the well-balanced distribution of the load in the chassis, and the care taken in their springs and controlled shock-absorbers.

The 14-h.p. Rover saloon is listed at £330, and provides full value for its cost. It is also made as a close-coupled sports saloon, and a drop-head coupé, the popular fashion for spring cars which favour fresh air for the occupants when weather conditions permit. All the different Rover models are excellent cars, as they suit all classes of drivers: lazy ones who want to keep on top-gear as long as possible, and enthusiasts who like high acceleration and use their easy-change gear-box with full benefit of the ratios. They are quite speedy cars, and put up good road-speed averages on

long journeys if required.

The Monte Carlo Rally provided a triumph for the Ford Motor Co., Ltd., of Dagenham, Essex, who won many of the chief prizes in that famous annual run from wide apart places to the South of France. The Rally is old history now, but I mention it because it was not only the famous "V-8" 30-h.p. which was successful, but other models as well. I suppose that in actual comparison the Ford 8-h.p., which won the highest place among British cars in its class, deserves highest praise for its stout qualities

and ability to average the scheduled speed for the 2000-miles run from Athens. These virtues, combined with the low price of £125 for the saloon de luxe, prove its marvellous value. Not that this bouquet to it decries the "Prefect" 10-h.p. Ford, at £155, with leather upholstery and sliding roof, which is equally good, and with just that extra roominess which suits "longshanks" like myself better than the smaller 8-h.p. model.

As for the saloon de luxe Ford "V-8" 22-h.p. car, the more often I ride in it the better I like it

*[Continued overleaf.]*

IN THE COTSWOLDS: THE DRIVER OF A ROVER "SIXTEEN" 1939 SALOON STOPS TO ADMIRE A DELIGHTFUL GROUP OF OLD COTTAGES AT BIBURY.

Arlington Row, Bibury, which is shown in the above photograph, is to be preserved as an example of a delightful group of old cottages. It faces the River Coln and near by is the Swan Inn, a well-known resort of anglers.

materials of which it is built, the excellent balance of the carriage itself under both light and heavy loads, and the ease of control, which allows long journeys to be made with the minimum of fatigue to driver and passengers alike. It sounds almost too good to be true, but it is an actual fact, as all users will testify.

Rover cars are available in five different horse-power models, all with overhead-valve engines, four-speed synchromesh gears, and optional free-wheels. They range in price from £275 to £478, and so cater for many purses. The four-cylinder 10-h.p.



VISITING MONTACUTE HOUSE, NEAR YEOVIL, SOMERSET—AN INTERESTING BUILDING NOW UNDER THE CARE OF THE NATIONAL TRUST: TOURISTS, WHO HAVE ARRIVED IN A STANDARD "TWELVE," WAITING TO BE ADMITTED.

FASTEST SKIER: 1 KILOMETRE AT 76.98 M.P.H.  
HELD BY SWITZERLAND. ESTABLISHED IN 1938



THE

SPORTSMAN'S

"PLUS A LITTLE  
SOMETHING"

PETROL





# Privilege of Clergy

WELL, they'd have to have the garden party in the church hall. It had been raining since early morning and the vicarage lawns were sodden.

The vicar looked out of his study window and waited for the crunch of tyres on his gravel drive. They should be back from the station by now, his curate, Peter, and the African bishop who was arriving for a visit on the 12.45.

"No need to 'phone for the taxi, Peter," he had said. "You'll manage in the 'Prefect.' The key of the ignition fits the luggage compartment. There'll be lots of room for the bishop's suitcases in there out of the rain."

Peter had scratched his head. "How about the bishop?"



"Lots of room for him. Don't forget I brought Mr. and Mrs. Tuckle and their two children from Abbot's Farm the other day. If the 'Prefect' fits *them*, it will fit any bishop born of man."

"True enough! I'd better start."

"Have a look at the car clock, Peter. I always set my watch by the clock in the car."

\* \* \*

They had finished lunch. Smoke from the vicar's best cigars hung in three fragrant clouds over the table.

"I have one, too," the bishop was saying, "... a Ford, I mean. Mine is open, as cool as yours is snug. In Africa we have to take our motoring seriously. I think nothing of driving two hundred miles to a mission service."

"I doubt if you use your Ford more than I do," replied the vicar urbanely. "After all, we use it continuously—all day long—not all in the same direction, of course, but it travels just as far."

"Have you ever driven on African roads? They test *any* springing, I can tell you."

"Have you ever seen the lane to Abbot's Farm in wet weather, my lord," interposed the curate, "or tried to negotiate the left hand bend on the hill outside Miss Raughton's place?"

"Of course I haven't," said the bishop with a touch of asperity, "and your Ford hasn't climbed the Wemba Pass in top like mine has." He blew out his cheeks.

"Quite," said the vicar hastily. "Some more coffee, my lord?" He looked at the clock.

"Peter," he added, "you'd better go now and fetch Miss Raughton. She isn't nervous in the 'Prefect.' On the way back, collect the flowers at the Cedars and then tell the Websters that the party's at the hall. They haven't a 'phone. Pick



up Lady Louding, too. She has rheumatism and says her own car jolts her too much. You should be back for us in half an hour."

"Argumentative young man," said the bishop when the door had closed.

"Well, you see, we do use our Ford a lot in the parish. It's the taxi, the children's bus, the ambulance, the delivery van, all in one. And now even Lady Louding prefers it to her own car... Anyway, I think the three of us are agreed on one thing, that Ford cars are the finest value for money in the world."



**THE "PREFECT," the Ten Ahead of its Class. SALOON £145**

Double Entrance Saloon £152. 10. Touring Car £155.

PRICES AT WORKS.

• FORD OWNERS WILL TELL YOU •

Make a close examination of the "Prefect" at any Ford Dealers, or at the Ford Showrooms, 88 Regent Street, London, W.1. Catalogue from Ford Dealers, Everywhere  
FORD MOTOR COMPANY LIMITED, DAGENHAM, ESSEX. LONDON SHOWROOMS: 88 REGENT STREET, W.1

*A fine car!*



Among the many interesting features distinguishing the new Chrysler cars is Dual power Transmission, of which Robert Walling of the Evening Standard recently wrote:—

"The beauty of the system is that he (*the driver*) can change in a flash from "dual top" to top gear by merely pressing the accelerator pedal to the floor and lifting it up again. The change is made automatically . . . Family drivers can change down with the accuracy and speed of racing stars by means of the device."

(24 Jan., 1939)

Your Chrysler dealer will be pleased to arrange for a trial run whenever you wish.

**Chrysler**

CHRYSLER MOTORS LTD., KEW, SURREY  
PHONE: PROSPECT 3454

*Continued.*

for a useful family carriage. Naturally, it is not so fast as the 30-h.p. Ford, but it puts up an excellent cruising-speed average on any journey. Also the price, £240, plus fifteen guineas for a fitted radio set, is another of the marvels in economy that organisation can produce for the motorist.

The Ford spring novelty is the "V-8" 30-h.p. "Club" convertible coupé, a two-three-seater costing £300, plus fifteen guineas extra with radio set. This is really a luxurious car for a very low price, and its popularity in England is great. You meet them on every road in the country and in the towns. Another popular model is the "Estate and Utility" car, listed at £325, which you see just as frequently in the towns and cities as you do on country estates, because it so comfortably seats many passengers with their parcels after shopping. The result is that motorists have a wide choice of Ford cars to satisfy their particular desires within their pecuniary means.

One of the most successful of British motor-producing companies is the Standard Motor Co., Ltd., of Coventry. And when you come to ride in the cars included in this year's programme, you readily realise why people buy



TOURING ON THE OTHER SIDE OF THE ATLANTIC: SIGHTSEERS LEAVE THEIR O.H.V. MORRIS "TEN-FOUR" SALOON, SERIES "M," TO OBTAIN A CLOSER VIEW OF THE NIAGARA FALLS.

Standard cars in all parts of the world. Here in England their spring novelty, the new "Flying Standard" 8-h.p. drop-head coupé, priced at £159, the lowest cost of any British coupé in the market, is a very popular model. Its independent front-wheel suspension, its speed of 60 m.p.h. if needed, with a fuel consumption of about 45 to 48 m.p.g., and roomy, two-door four-seater body, with wind-up windows and ample luggage space, are virtues that appeal to all users of small cars. Another especially interesting model is the new "Flying Standard" "Fourteen" four-cylinder saloon, which is exceedingly well fitted with comfort devices. Its four-cylinder engine runs as well as any six-cylinder that I know, in its silent, non-vibration, good-pulling qualities. I rode 100 miles



EXTREMELY ATTRACTIVE IN APPEARANCE AND POSSESSING AN OUTSTANDING ROAD PERFORMANCE: THE SUNBEAM-TALBOT 3-LITRE FOR 1939 IN A PICTURESQUE SETTING ON THE SURREY DOWNS.

The model shown above is of 21 h.p. and has independent front-wheel suspension. It is priced at the very moderate figure of £415.

before luncheon in this "Fourteen" recently in rather bad weather, and was not shaken nor tired, though the route taken was rather rough going, as this car rode it as smoothly as if on rails.

Standard also offer a wide choice to car owners, as, besides the 8-h.p. and 14-h.p. models, there are the "Nine," "Flying Ten," "Flying Twelve," and "Twenty," the last-mentioned being a six-cylinder car with a very big touring saloon body. The consequences are that purchasers can be sure to find something to suit the amount that they wish to spend, as prices run from the 8-h.p. saloon at £129, to the 20-h.p. saloon costing £325, with, roughly, £50 price intervals between each of the six types of Standard cars offered. And all of them run very well.

Kew nowadays is famous for other things besides horticultural specimens, as it is the home of the Chrysler and Dodge English factory. Here you will find production in full swing, giving the automobile world high-performance six-seater, American cars with English trim and finish. This, I think, aptly describes the Chrysler cars assembled at Kew. Very roomy vehicles are these Chryslers, and the 28-h.p. Chrysler "Royal" saloon, listed at £465, is an excellent sample of that character.

*[Continued overleaf.]*



"WONDERFUL SURFACE THIS  
LANE HAS NOW"

IT ISN'T THE SURFACE—

*it's the* **INDEPENDENT FRONT WHEEL SUSPENSION** *of the*  
**1939 FLYING STANDARDS**  
**THAT SMOOTHS THE BUMPS AND SHOCKS AWAY!**

Bumps smoothed out . . . hollows seemingly all magically filled in . . . the roll removed from cambered roads . . . the danger from fast-taken corners. *Never a steering shock!*

That's independent front wheel springing as fitted to the 1939 Flying Standards! Even the "Eight" at £125 has this feature which is so great a contribution to smoother, safer motoring . . .

**INDEPENDENT FRONT WHEEL SUSPENSION . . . NEW "THRIFT-ENGINES" PROVIDING HIGH MAXIMUM SPEEDS, LOW PETROL CONSUMPTION . . . NEW DESIGN ROOMIER ALL-STEEL BODIES . . . ENCLOSED LUGGAGE LOCKER . . . SYNCHROMESH GEARS . . . FLUSH-FITTING SLIDING ROOFS (£139 upwards) . . . 12-VOLT ELECTRICAL EQUIPMENT (Nine upwards) . . . HIGH, EASILY-READ INSTRUMENT PANELS . . . TRIPLEX GLASS ALL ROUND . . . DUNLOP TYRES.**

**1939 FLYING STANDARD "EIGHT"**

Saloon **£129**, Saloon de Luxe, £139, Open Tourer £125, Drop-Head Coupé £159

**1939 FLYING STANDARD "TEN"**

Super Saloon **£185**

**1939 FLYING STANDARD "TWELVE"**

Saloon **£225**, Drop-Head Coupé £245

*For full details of these and other Flying Standard models (9 h.p.—20 h.p., prices £152.10—£299) see literature. All prices ex works.*

Write for literature to: The Standard Motor Company Limited, Coventry. West End Showrooms: "Standard Cars," 37 Davies Street, Grosvenor Square, London, W.1. Telephone: Mayfair 5011

(Continued.)

I can thoroughly recommend the "Royal" for its performance on the road, and the ease and comfort given to its occupants. This is due primarily to the Chrysler suspension being improved very much in these new cars. It retains that softness so desirable for comfort, yet the new spring stabilisers control the suspension so well that the car can ride smoothly over regular cross-country farm roads with horrible pot-hole surfaces. In fact, bad roads do not affect passengers' comfort. The six-cylinder Chrysler cars in the 1939 programme give five models of different ratings, so that you can start with the "Plymouth"

Of all the hard-working cars now available to motorists, the Dodge takes a leading position for standing up under most adverse conditions. People always seem to take advantage of the good nature of the engine and the strength of the chassis to shamefully overload them at times. I have seen the six-cylinder 20-h.p. Dodge saloon loaded to the roof, hauling a big caravan up hills as if it had no trailer attached at all. It is a nice saloon at £365, and deserves better treatment. Fortunately, it is not every owner who tries it as severely as this. There is also the de luxe "Six" Dodge, costing £415, well equipped with devices for your comfort, good brakes, and a really powerful engine that has a great facility of rapid acceleration. There is also a 34-h.p. "Euston" eight-cylinder Dodge saloon priced at £550, though I have not had the chance to ride in it. But both the 20-h.p. six-cylinder and its de luxe brother are excellent running cars, with the former giving its purchasers the option of a 24-h.p. six-cylinder engine if they wish.

A visit to the Luton factory of Vauxhall Motors, Ltd., found them turning out their four models as fast as the production lines would permit. When the 12-h.p. Vauxhall made its bow to the public last autumn, it found many friends, and deservedly, as at £198 for the de luxe saloon, this four-cylinder gives at least £300-worth of pleasure to its owner and his family and friends. It does this with less cost of fuel by 20 per cent. than other cars. It is a Vauxhall characteristic to travel more miles to the gallon of petrol than their rivals of the same

rating, due to the special carburation system designed by this firm. So one finds that the 10-h.p. four-cylinder Vauxhall saloon, duly loaded, travels 40 m.p.g.; the 12-h.p. four-cylinder, 35 m.p.g.; the 14-h.p. six-cylinder, 30 m.p.g.; and the big 25-h.p. Vauxhall saloon, 20 m.p.g.—all are real economy cars.

We all have our own particular favourites in every make of automobile, and I prefer the six-cylinder 14-h.p. Vauxhall to the others, as it suits my wants best. It is cheap at £230, and is most suitable in cases where all the family use the car when they can get to the wheel. Its controls are adjustable to suit



THE PLEASURES OF MOTORING IN SPRINGTIME: A HILLMAN "FOURTEEN" IN THE PICTURESQUE VILLAGE OF WADDESdon MANOR, NEAR AYLESBURY. The Hillman "Fourteen" is a moderate-priced car which is becoming very popular as it is equipped with independent front-wheel suspension and extremely roomy coachwork. It possesses a very satisfying road performance and is economical in its running costs. The "Safety Saloon" is priced at £239.

and "Kew" 20-h.p. cars, then progress to the "Kew" and "Wimbledon" 24-h.p. saloons, with the "Royal" and the eight-cylinder 34-h.p. "Imperial" to finish the parade. Their prices, varying from £335 to £550, are very moderate considering how big a motor-car you are given for the cash which you expend.



IN RURAL SURROUNDINGS: THE NEW WOLSELEY "TEN," WHICH IS PRICED AT £215 EX-WORKS.

The robust four-cylinder o.h.v. engine of the new Wolseley "Ten" develops 40 b.h.p. and is mounted well forward of the sturdy cross-braced chassis. It has a well-designed six-light, four-door, four-seater body, with large windows. The special features include: "phased suspension"; excellent all-round interior visibility; low petrol consumption; Dunlopillo seating; hydraulic brakes and synchromesh gears.

the driver, and youngsters and older folk find such adjustments easy to make quickly. Also it is quite fast enough for British roads, or elsewhere, for that matter. You can depend on the efficiency of the

(Continued overleaf.)

# MORRIS RECORD SALES are the finest ASSURANCE POLICY when buying a car



When the enthusiasm of the owner for his car is renewed every time he uses it, when he cannot help but talk and tell everybody how pleased he is with his car, then and only then are record sales created.

Just because record sales arise from this spontaneous enthusiasm, they are the finest assurance policy you can have to "cover" you when buying a car. You can know beforehand you are making the right choice, getting the best value, the finest motoring—because in

Morris record sales actual owners are telling you so.

## THE PUBLIC ARE THE BEST JUDGES

—and the experts bear them out! Read what the leading Motoring Correspondents say about: THE MORRIS 12-4: "An uncommonly successful car" ... "Very definitely out of the usual run" ... "Remarkable all-round performance" ... "A world-beater."

Within 12 months this great car has become Britain's most popular Twelve!

PEOPLE TALK - that's the foundation of MORRIS success!

MORRIS TWELVE-FOUR Series III Tax £9  
SALOON (Fixed Head) - £205 SALOON (Sliding Head) - £215  
Jackall Hydraulic Jacks £5 extra. "TripleX" Safety Glass. Prices ex works.

IF YOU DON'T BUY MORRIS AT LEAST BUY A CAR MADE IN THE UNITED KINGDOM  
MORRIS MOTORS LIMITED, COWLEY, OXFORD

Sole Exporters: Morris Industries Exports Limited, Cowley, Oxford, England M.354

# THE CAR THAT GIVES YOU EVERYTHING

LET'S sit down and design the car *you* want. A sensible *sizeable* car, with comfort for five. Yet low-slung and with modern flowing lines. Fit a powerful engine to give good get-away and easy cruising at 60—yet with a tax of only £10 . 10 . 0. Fit independent front wheel springing for steady cornering, and for riding comfort at all speeds. Add the best steering you've ever tried, and a choice of gear controls — Daimler fluid flywheel transmission or synchro-mesh and clutch. Fit a famous radiator and the distinction that goes with it — and that is the LANCHESTER Roadrider. A very fine motor car at a price you can afford — the car that gives you *everything*.

Notice how stable. Not a trace of roll on corners — at 53 m.p.h. on this occasion. Result of independent springing, clever weight distribution and anti-roll bars.

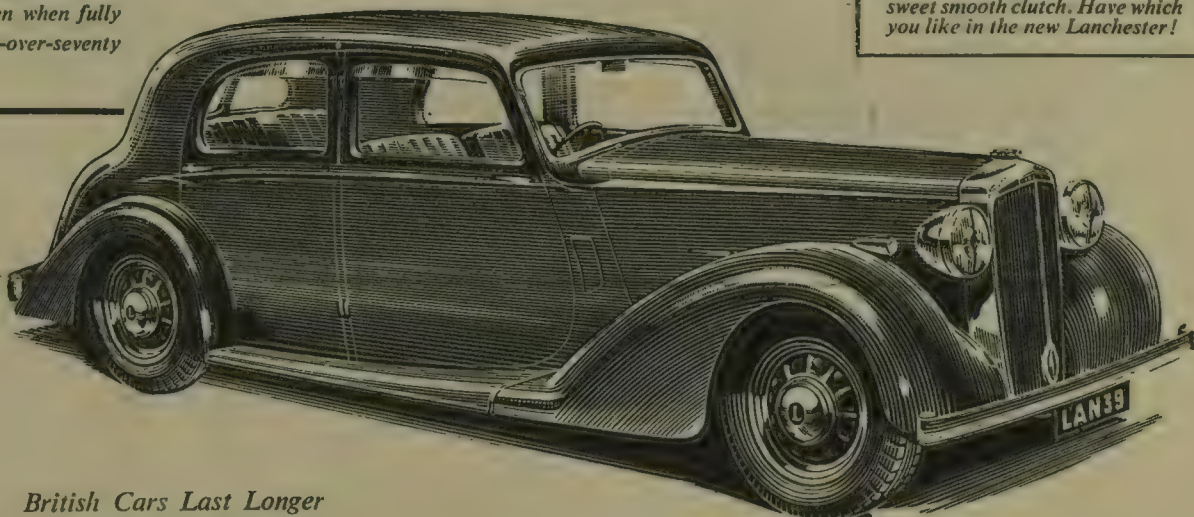
Roomy is more than a sales-phrase here — it's a fact. There's head-room, elbow-room and leg-room in the back. In the medium h.p. class, it's a big car.

Plenty of passengers, this trip — but plenty of ginger under the bonnet, too! Car has a high power-weight ratio, even when fully loaded. Hence the get-away. And hence the well-over-seventy maximum.

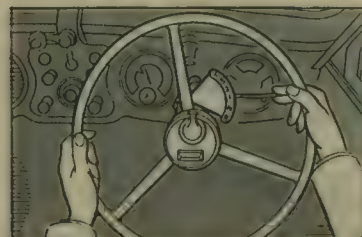
SPORTS SALOON or SIX-LIGHT  
SALOON . . . . . £375  
with synchro-mesh gearbox . . . £350  
TAX £10 . 10

Daimler Fluid Flywheel Transmission is licensed  
under Vulcan-Sinclair and Daimler patents

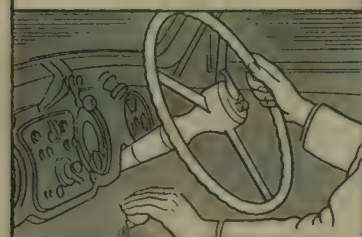
Learn more about this splendid car. Send  
a postcard to the Lanchester Motor Co.,  
Coventry, for free illustrated catalogue  
and name of your local Lanchester dealer.



*British Cars Last Longer*



Daimler Fluid Flywheel transmission — gears that you pre-select without taking your hand off the wheel — no gear lever, no clutch . . .



Instead, if you still prefer the ordinary gear change, a silent synchro-mesh gearbox and a very sweet smooth clutch. Have which you like in the new Lanchester!

*Continued.]*

hydraulic brakes, and the steering is light, and so lessens fatigue. Jacking is simplified, and the independent front springing improves the car's steadiness at speed on the road at critical points. All these



A NEWCOMER TO BRITISH ROADS THIS SPRING: THE AUSTIN "EIGHT" SALOON, WHICH IS BOTH WELL-PROPORTIONED AND ROOMY—THE ATTRACTIVE NEW FRONTAL DESIGN SHOULD BE NOTED.

qualities apply equally to the other three Vauxhall models, as beyond different sized engines and coachwork there is little to choose in the quality of any model, all having similar virtues of safety and comfort.

Last year England created fresh records for the world's land speed over short distances. But the greatest achievement to the average ordinary motorist was Major Gardiner's run on his 1100-c.c. M.G. on the German motor-roads at 186.6 m.p.h. over a distance of one kilometre, and 186.5 m.p.h. over a mile,

both with flying starts. No wonder our middle-aged and younger motorists buy M.G. "Midget" drophead coupés after the display of power developed on a supercharged edition of their own car. Excellent as these little coupés are at £269 10s., I much prefer the larger M.G. models now available. There is an excellent 2-litre M.G. saloon from £389; or a 1½-litre at £280, and a 2½-litre at £442, though, strictly, I ought to describe the last mentioned as 2.6 litre for its six-cylinder 20-h.p. engine. Mr. Cecil Kimber, who is responsible for their production, has made a thoroughly good job of all the M.G. cars.

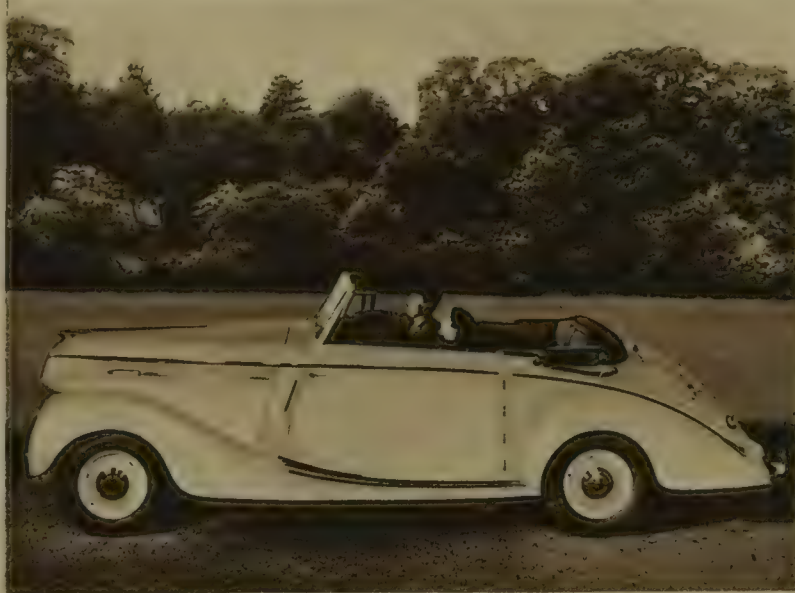
The "Midget" is a bit too small for my size and taste, but the others have plenty of room for twelve-stone six-footers. Also Kimber's slogan is "Safety, fast," which is very true in fact as well as sentiment. I know plenty of slow drivers who have many accidents, and fast ones who do not. But all the M.G. cars are fitted with good brakes, a non-twisting chassis, good steering, and are well balanced, so that they keep the wheels well on the road surface. Thus you can drive them safely and fast. Only do not expect to get 100 miles an hour out of these touring saloons, as they are not built that way. You will find them very quick cars, as it is, and quite as fast as any sane person wishes to drive on public roads. I cannot decide between the 1½-litre and the 2-litre as to which I would favour most if I could not afford the six-cylinder 2.6-litre, as I think the four-cylinder 1½-litre runs quite as smoothly as the six-cylinder 2-litre engine. But they are all so good and comfortable to ride in that I must leave you to make your own choice.

One of the popular Anglo-American cars is the 28.8-h.p.

eight-cylinder Railton-Hudson "Fairmede" coupé, a product of the English Hudson works on the Great West Road at Chiswick-on-Thames. It is a high-speed luxury car, as anyone who knows Mr. Reid Railton, the well-known racing-car designer, can be sure of. His talents lie in that direction, as the successful work he has done in regard to the world's speed-record cars of Campbell, Cobb and Eyston bears witness.

This Hudson carriage has a London Wade-built body, with a three-position hood—fully closed, half-closed, and fully open; semi-concealed when down, the hood is secured to the screen rail with a special locking device; bucket-type front seats are mounted on Leveroll slide fittings, with the driver's seat fitted with a special tilting device. It is a very distinctive carriage, yet only costs £698. It is full of gadgets, and has special Lucas headlights, twin horns, and a very efficient wind-screen wiper, which is a necessity with such fast cars. Also, it is very well upholstered and comfortable to ride in for a long period at a time.

*[Continued overleaf.]*



AN IDEAL CAR FOR TOURING THE COUNTRYSIDE IN SPRINGTIME: A HUDSON "COUNTRY CLUB" "RIVIERA" COUPÉ.

The Hudson "Country Club" "Riviera" coupé is an eight-cylinder car with an R.A.C. rating of 28.8 h.p. It is upholstered in English Vaumol leather and is priced at £625.

**ROLLS-ROYCE HAVE ALWAYS USED IT . . .  
YET IT COSTS NO MORE!**

ROLLS-ROYCE! That name stands for everything that is best in motoring—for sweet, smooth running, for silent speed, for long life. Yes. But of what use that marvellous mechanism without an oil—the finest oil obtainable—to protect it? For 33 years, ever since they built their first car, Rolls-Royce have used and recommended Price's Motorine oil! Can you, knowing this—and knowing, too, that it costs no more than other high-grade oils—use anything but Motorine in *your* car?

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**PRICE'S MOTORINE—THE 'OILIER' OIL**

No Wonder THE HUDSON FAMILY  
GROWS... AND GROWS



1939 Hudson Six Touring Saloon

**T**HERE isn't another car on the road today so rich in new and important ideas that add to your pride, your comfort, your satisfaction . . . and your safety . . . while you motor. The life and go of HUDSON performance . . . the roominess and sturdiness of HUDSON bodies . . . the unmatched safety of HUDSON'S Double-Safe Hydraulic Brakes . . . these things have long been recognized. With them today, in the 1939 HUDSONS, is a fresh new beauty, a new interior luxury and a wealth of new features that make the new HUDSONS more desirable than ever before. New and important is a mechanical invention, Auto-Poise Control, that automatically helps you keep wheels on their course—even if a tyre bursts! New is the Steering Wheel Gear Change—fully mechanical, easier to operate. There's a new

type of bonnet, hinged at the front so wind cannot lift it. A new arrangement of the luggage compartment, giving far more room . . . far greater convenience. Before buying any car, drive a new HUDSON. See for yourself why the HUDSON family is so steadily, rapidly growing!

**NEW** Auto-Poise Control Double-Safe Hydraulic Brakes. **NEW** Salon Interiors. **NEW** Dash-Locking Safety Bonnet. **NEW** Steering Wheel Gear Change. **NEW** Carry-All Luggage Compartment. **12-VOLT** electrical equipment and safety glass throughout fitted standard on all Hudsons.

**HUDSON 16.9 - 16.9 H.P. from £295 • HUDSON SIX - 21.6 H.P. from £335**  
**HUDSON COUNTRY CLUB Six & Eight 21.6 H.P. & 28.8 H.P. from £425**

Hudson Motors Ltd. WORKS AND SHOWROOMS  
GREAT WEST ROAD, LONDON, W.4

*Continued.*

The luggage carried in the tail has special waterproof covers, besides the ordinary protection, so your suitcases do not get wet under any circumstances.

There are also the 21.6-h.p. six-cylinder Hudson "Country Club" saloon and the convertible foursome coupé, costing respectively £420 and £400, with electro-lock thief-proof device, and supplementary mechanical brakes for use if at any time the hydraulic brakes should get out of order on the road. There are also saloons on this chassis available at lower prices, as well as the six-cylinder 16.9-h.p. Hudson "112" saloon, listed at £312, the lowest-priced car in the present Hudson range.

If you had only £200 available to purchase your new car what would you buy? May I suggest that you go and try one of the new Singer "Super Ten" saloons with four doors which are listed at £195 complete. This is a really good car for touring as it rides well with four passengers and provides plenty of room for them and their suitcases. This saloon has six windows and is very well fitted for the comfort of its users. It has a flush-fitting sliding roof which

locks automatically in any position to which it is opened, the tail locker is extra-large, while the lid can be folded down to form an additional trunk-carrier. The spare wheel is housed in a separate locker under the luggage space. Safety glass is fitted to all screens and windows and the rear quarter-lights can be slanted open for ventilation. Its four-cylinder motor is rated at 9.8 h.p., so the tax is £7 10s. per annum. Petrol consumption averages about 34 miles per gallon. Acceleration is very high, 50 m.p.h. from rest in 20 seconds, using the four-speed synchromesh gear-box. Lucas ignition, Lockheed hydraulic brakes, easy-clean wheels, and a quiet-running engine are other attractive features of a nice, economical,

robot car-washing tunnel at new premises in Bridge Street, Luton, on Feb. 27. Automatic car-washing takes place in this new building with equipment



A DEMONSTRATION OF THE TCALEMIT MECHANICAL "TUNNEL WASH" AT THE NEW PREMISES OF MESSRS. DICKINSON AND ADAMS AT LUTON: INTERESTED VISITORS WATCHING A CAR CONTAINING THE MINISTER OF TRANSPORT AND THE MAYOR BEING CLEANED BY THE PROCESS.

The new Tecalemit fifteen-minute car-washing plant was demonstrated at the opening of Messrs. Dickinson and Adams' premises in Bridge Street, Luton, recently. It is the first to be installed in this country. The interior of the car is vacuum-cleaned first and it then remains in a tunnel for three minutes, where it is washed by high pressure reciprocating jets. Afterwards it is carried along on a conveyor to be dried and polished, the whole process taking only fifteen minutes.

low-priced saloon car.

Another spring surprise was the inauguration by Mr. Leslie Burgin, the Minister of Transport, of the first installation of the Tecalemit

consisting of a steel tunnel structure mounted at floor-level and containing a number of oscillating tubes which emit high- and low-pressure water jets while cars are propelled automatically through the tunnel. Pylons erected at each end of the tunnel give auxiliary services, such as vacuum cleaning, sponging and polishing, and the whole scheme enables cars to be washed much quicker than ever before and entirely eliminates the manual hosing-down inseparable from ordinary car-washing methods.



A CALL AT A COTSWOLD COTTAGE: A PHOTOGRAPH SHOWING THE NEW LANCHESTER "ROADRIDER" MODEL WITH DROP-HEAD COUPÉ BODY.

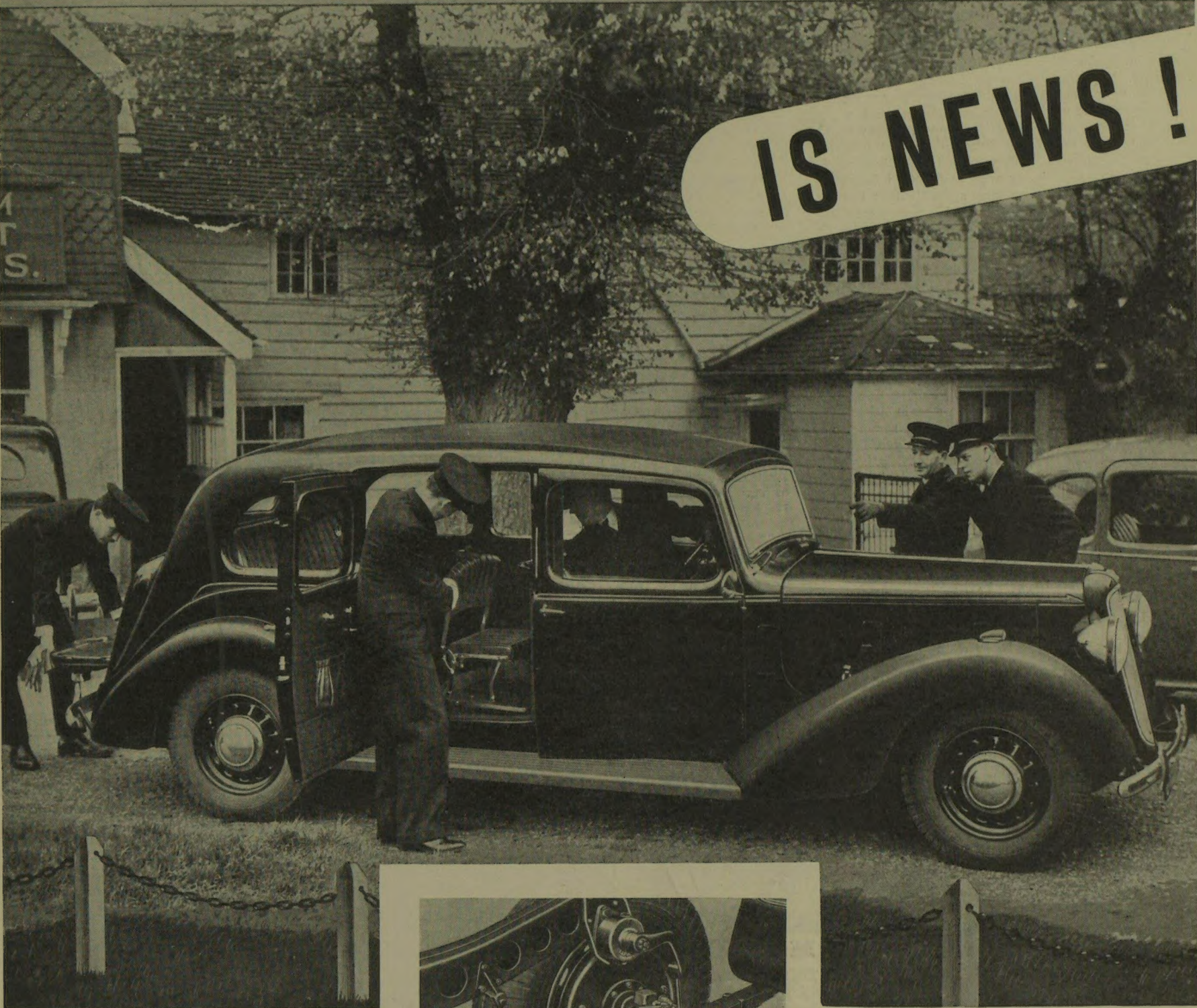
The new Lanchester "Roadrider" model with drop-head coupé body is a smart all-the-year-round car priced at £475. It is the only car on the market providing the option of Daimler fluid-flywheel transmission or a synchromesh gear-box.



One of Britain's Fine Cars

# The AUSTIN '28' at £595

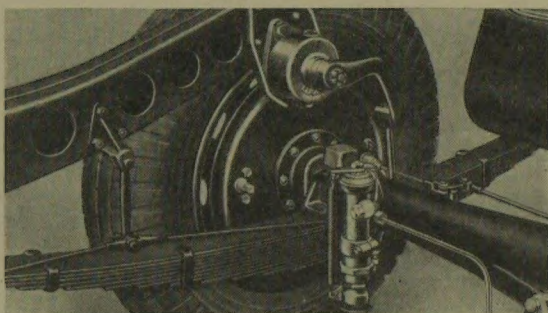
## IS NEWS!



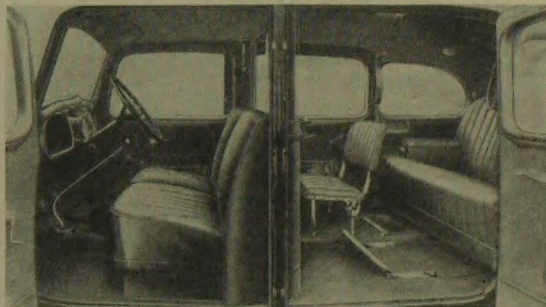
**A**N entirely new model—news at the Motor Show: news wherever motorists gather to discuss and compare. The Austin '28' Ranelagh Limousine is a most luxurious car, with all the famous Austin dependability. The long wheelbase of 11 ft. 4 in. gives a magnificent sweep to the lines of the car and provides spacious comfort inside.

Most people will use this as a chauffeur-driven car, and the passenger compartment has been very carefully planned. Both engine and gearbox are mounted in 'live' rubber, and the steel panels, doors and floors are fully insulated against heat and noise. Ventilation is draught-free and easily adjustable.

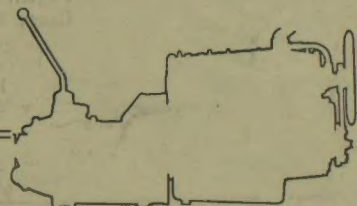
Owners, who may sometimes wish to drive themselves, will find both the steering and synchromesh gear-change delightful to handle. The smooth six-cylinder engine rated at 27.75 h.p. has a high compression aluminium head and a b.h.p. of 90 at 3,200 revs. giving a distinctly lively performance to the car.



**SMOOTH RIDING** is a feature of the new "Ranelagh" ensured by specially large shock absorbers and positively lubricated road springs of low periodicity.



**FULL COMFORT** for five at the back. Notice the wide doors and fully upholstered forward-facing occasional seats. The rear seat is adjustable, and folding footrests and softly upholstered armrests are also provided.



### ENGINE AND CHASSIS:

The 4,016 cc. 6-cylinder engine has inclined side valves and a detachable head, down-draught carburation, anodised aluminium pistons, a 4-bearing crankshaft with vibration damper and 'live' rubber mountings. Outstanding features are pressure-lubricated tappets and floating filter pick-up for the oil pump. Transmission is from 4-speed gearbox with synchromesh for second, third and top through two-piece propeller shaft to three-quarter floating rear axle. Powerful Girling brakes. Hydraulic shock absorbers and built-in Smith's Jackall Jacks. 12-volt electrical system with compensated voltage control and automatic advance and retard.

### BODY AND EQUIPMENT:

Seven seats fully upholstered. Sliding glass partition. Partition blind and passenger-controlled rear blind. Sliding rear quarter windows. Fitted telephone, thick carpets and many other interior fittings. Pistol-grip handbrake enabling driver to leave by nearside door. Dual electric screen wipers, twin horns, sun visors. Illuminated instruments. Automatic return direction indicators. Chromium-plated lamps and fittings. Totally enclosed spare wheel and tyre. Generous luggage accommodation with two fitted suitcases.

Price at works

# £595

Have you seen this month's Austin Magazine?

## FOR LASTING LUXURY INVEST IN AN AUSTIN

BRITISH CARS — BEST IN THE LONG RUN

7.G.39

## THE PLAYHOUSES.

### "THE JEALOUS GOD," AT THE LYRIC.

IT seems to the writer that Mr. Benn W. Levy has written such a confused play that he cannot object if he gets a confused criticism. The play appears to have been written in two parts. Only the fact that the same characters (and they do not always seem to behave like the same characters) are in it keeps the whole together. The first half dealt with a chain of public-houses. Should one gentleman, who professed to have the interest of the nation at heart, buy them from another gentleman who was mainly concerned with the interest he got on his capital? If the socialistic gentleman secured these licensed premises, his intention, apparently, was to oust *The Times* and *Daily Telegraph* from the newspaper racks, and replace them with the *Daily Worker*. A happily married young wife seems to think that her husband is keener on keeping a straight bat on his own cricket pitch to devoting his energies to the welfare of his country. Feeling privileged to be as confused in criticism as the author is in his play, one might here say that in producing it himself Mr. Levy has done himself a disservice. For arid stretches he allows Mr. Frank Allenby to sit dumbly by, metaphorically polishing his finger-nails, while matters of great moment are discussed by two other characters. Another producer, seeing the play, so to speak, in perspective, would have allowed Mr. Allenby to saunter from the room; returning in time to take up a speaking part. Nor, too, should a producer have allowed a guest to remain in a room while a domestic quarrel was in full swing. To stand at open French windows, watching a cricket match, ejaculating "Jolly good stroke, Sir," while your hosts are doing practically everything save throwing the grand piano at each other, is not done by the tactful guest. In the second half, a war seems to have started. It is not, happily, the sanguinary sort of war most of us dread. The battlefield is, presumably, a convenient distance off. No enemy aeroplanes fly overhead. However, conscientious objectors are still with us. Again it never occurs to them that enlistment in the R.A.M.C. solves their objection to taking life. The one in this play seems, by order of his C.O., to have been beaten up by his comrades. Given food that one could say a dog wouldn't eat, were it not that dogs never eat such



THE MASTERPIECE OF THE WEEK (MARCH 9-16) AT THE VICTORIA AND ALBERT MUSEUM: A SYRIAN GLASS LAMP OF FINE PROPORTIONS WITH THREE EXQUISITELY PAINTED FIGURES OF MOUNTED FALCONERS (DATING FROM THE THIRD QUARTER OF THE THIRTEENTH CENTURY).

The lamp shown above is a specimen of the mediæval Islamic enamelled and gilt glass, made chiefly in Syria from the late twelfth to the end of the fourteenth century. Perhaps the most celebrated and certainly the most sumptuous specimens of the kind are the large lamps made for the mosques of Cairo in the fourteenth century. But at a somewhat earlier period another style of painting, of even greater beauty, was practised, probably in Damascus, and here were produced many sparingly decorated glass objects with miniature paintings of figures and animals and fanciful decorated borders. The objects so decorated have but rarely survived unbroken, and the finest work of these Damascus painters is known principally from fragments, of which the Victoria and Albert Museum possesses a good collection. To this class this lamp belongs, and it is important alike as a work of art and as an object of the utmost rarity. [Crown Copyright Reserved.]

food, he is placed in solitary confinement from which he can see no glimpses of the blue sky to cheer him.

Another peculiar situation occurs when Mrs. Kate Settle (played with great charm by Miss Constance Cummings) reads a letter that has just arrived from her husband in the firing line. It is, perhaps, more an essay than a letter. The prose is beautifully polished, but it is undeniably long. The peculiar position is that the writer had been killed shortly after this letter was posted. All the characters, save the wife, are aware of this fact. Yet they stand dumbly by, allowing her to read it to them, instead of breaking the news to her gently. Such a situation is not drama. Even more certainly it isn't life.

### "THE MOTHER," AT THE GARRICK.

On its suburban "try-out" it is said that Karel Capek's last play caused brave men and fair women to burst into tears. West End first-nighters were more phlegmatic. There were no sobs. Undoubtedly, though, this is a gripping play. Also it gives Miss Louise Hampton a rôle that is completely worthy of her. She gives a magnificent performance. Even when, for the greater part of a scene, she lies swooning on the stage, one's eyes never leave her. Without a movement, she remains the centre of the picture. She loses her husband and five children. And they die, for the most part, for such futile reasons! The husband leads a forlorn hope merely because his colonel suggested he had "cold feet." One son dies while air-stunting. Another is shot for wearing the wrong-coloured shirt at a political meeting. Another dies, more nobly, in the cause of science. Still, why or how they die doesn't lessen the tragedy of the mother they leave behind. A sincere and interesting play rendered glorious by Miss Louise Hampton's performance.

In our issue of Feb. 11 we published a photograph of the seventy-floor R.C.A. building in the Rockefeller Centre, New York, and stated that the building had 35,000 windows. We have now been informed that it actually has 5270, and that there are only 19,500 windows in the twelve buildings already constructed for the Rockefeller Centre.

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## BOOKS OF THE DAY.

(Continued from page 376)

inflationary Austria, but 'League of Nations Austria.' The flood-tide of revolution had ebbed some years before . . . I had come to Austria of the reconstruction period. . . . Britain, France, and Italy had treated Austria ruthlessly enough, but they did not want to see her utterly destroyed. . . . There remained a fear of a German come-back. . . . The old Teutonic plan might be revived—the scheme for a drive to the East, down through the Balkans via the oil-fields and granaries of Rumania, across Bulgaria, cutting the British artery of the Suez Canal, on to the oil-fields of Mesopotamia, Iraq—a spear-head thrust into the heart of the British Empire, with an incidental stab at Syria and the colonial Empire of France. Before the war the great Austro-Hungarian Monarchy had barred the way. Its place had been taken by the Succession States of its former subject races liberated by the Allies through the war and by the Republic of Austria. Little pity though there was at first in Paris and London for the Austrians, they were a bastion—the most essential bastion—in the chain of States barring the way to the Teutonic flood should it ever again arise."

It is not possible, of course, to summarise a long book in a short space, but I should mention that it records in much detail the careers of three Austrian Chancellors, Monsignore Seipel, Dr. Dollfuss, and Dr. Schuschnigg, the Hitler-Schuschnigg interview at Berchtesgaden, and the subsequent events connected with the German annexation of Austria and the disruption of the Czechoslovak Republic. Summing up the position after the Munich Agreement, the author writes: "Mr. Chamberlain explained that he thought the Government deserved the approval of the House for its conduct of affairs 'which had saved Czechoslovakia from destruction and Europe from Armageddon.' And the House gave him that approval. Has he got yours? As I see things out here, after twenty years' experience in Germany and Central Europe—too long, you will say, perhaps, to be able to realise what are the interests of the British people any longer—the vital defences of pacific Europe against a world

war and the world hegemony of Germany have been given up without a blow by the surrender of the bastions of Austria and Czechoslovakia which barred Hitler's way to the reserves without which he might start but could never win the world war towards which his own testimony in *Mein Kampf* shows him to be moving. And I see as the result of Munich something which in my view is far worse than these, the purely foreign political results. I see the shadow of dictatorship, the dark clouds of Fascism with their concomitant—suppression of free speech, of a—still partially—free Press, of self-government, and the introduction of the rule of the cudgel and concentration-camp—coming very near to Britain." Such is his view.

In Spain also, some perhaps may say, "bastions" have been falling, as well as bombs. At first glance, therefore, I half expected to hear more about British "perfidy" and "short-sightedness" in foreign policy on taking up "MAJORCA." The Diary of a Painter. Written and Illustrated by Francis Caron. Edited by Paul Frischauer. With 100 Drawings by the author (Cassell; 8s. 6d.). Any such misgivings, however, were soon dispelled on closer examination. This diary, in fact, is pre-Civil War, and has nothing to do with that deplorable upheaval, being entirely personal and concerned with quite different affairs—largely of a kind over which Venus, and not Mars, presides. The editor of the book mentions that he has "printed the text without dates, though the actual period of the diary is shortly before Majorca, like the rest of Spain, was torn to pieces by the present war." The omission of dates does not seem to me of much advantage. personally, I rather like dates in reminiscences.

As to the nature of the diary, the author himself—a young Austrian artist not unduly burdened with conventional scruples—begins: "I have come to Majorca straight from school, and I have been here six weeks." The reader must be prepared, accordingly, for a certain *naïveté*, which does not, however, sink into puerility. Having the artist's eye for colour and detail, the diarist describes all he saw with keen objectivity. His chief interest outside art—or rather, in association with it—lies in amorous adventures of the lighter sort. Many of his drawings represent

charming girls in different stages (usually the last) of *déshabillé*, but he disarms any austere criticism when he writes: "I was surprised to hear that my sketches for the 'Diploma' had been accepted. I was afraid too many naked figures were included. And yet I cannot make up my mind to draw people in clothes—they always look slightly obscene, as if they were trying to hide something." A natural nudist?

Since much of the book is occupied with such matters, it cannot be regarded entirely as a picture of Majorca. Just as "there is only one language of love," so it may be said to have only one country—the world; and these drawings of seductive femininity might have been made anywhere. There are also, however, many pencil sketches of houses, streets, and domestic interiors, which indicate local life. Some are very attractive, but others have that sort of deliberate crudity which many modern artists affect. These remind me of the nursery rhyme about the crooked man who bought a crooked cat, which caught a crooked mouse, "and they all lived together in a crooked little house!" Not a single illustration has a title to link up with the diary by telling us the name of the lady or the locality represented.

With regard to the reproductions from the Gaumont-British Nature film of the Water Spider, published in our issue of Nov. 5 last, we have received an interesting letter from Dr. H. Eltringham, F.R.S., in which he alludes to the question of how the spider gets in and out of the bubble. "There may be some mystery as to how it collects the bubble at the surface," writes Dr. Eltringham, "though fine hairs will retain a film of air, as in the Water Vole, which looks all silvery with its film of air when it swims, sometimes. There is not, however, any mystery as to how it gets in and out of the bubble under water. It spins a dome of silk like a miniature diving-bell. This it fills with air brought from the surface and the pressure of this air displaces the water in the silk dome. It lives and makes its nest in the air-filled dome, and not in an unprotected 'bubble.'"

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<b>Paris—Hotel Opal</b> —For business or holidays. 19, rue Tronchet. Definitely central. (Madeleine Church). Up-to-date. Rms. from 6/-. Eng. spoken.	<b>Sand—Kurhaus Sand</b> —R.A.C. Hotel (2900 feet). Black Forest, near Baden-Baden. Lake and sun-bathg., fishg. Inclusive terms fm. Mk. 6. Catalogues.
<b>Beaulieu s/Mer</b> —Between Nice and Monte Carlo—Bedford and Savoy Hotels—1st class. Full South. Sea. Tennis. Garage. Park.	<b>Wiesbaden—Hotel Schwarzer Bock</b> —1st-class family hotel. 310 beds. Medicinal Bath in hotel. Golf. Tennis. Garage. Pension from Marks 9.
<b>Beaulieu—Bonds Hotel</b> —Every comfort. Large garden. Quiet situation. Moderate terms. Manager: Mme Brun.	<b>Wiesbaden—Hotel Nassauer Hof</b> —World renowned. Finest pos. op. Pk. and Opera. Wiesbaden Springs. Pat'd by best British society. Pen. from 12 Mk.
<b>Cannes—Hotel Regina</b> —First-class Family Hotel. Sunny park. Near Croisette and Tennis. Moderate terms.	<b>Wiesbaden—Palast Hotel</b> —1st-class hotel, opposite Kochbrunnen. Every possible comfort. Own bath, estab. Pension from R.M. 20.
<b>Cap-Martin—Cap-Martin Hotel</b> —Free bus ser. with Monte-Carlo and Menton. Ten. Swim.-pool. 15 acres private park. Incl. fr. 120 Frs., with bath fr. 140 Frs.	<b>Wiesbaden—Hotel Rose</b> —World-renowned Hotel. Own bathing establishment. Patronised by English and American Society. Pension from Marks 12.
<b>Le Touquet—Hotel des Anglais</b> —In forest adjoining Casino. Every possible comfort. Large park. Own bus to Golf and Sea. Moderate.	<b>Wiesbaden—Hotel Vier Jahreszeiten</b> —(Four Seasons.) Select home of Society. Best position, opposite Kurhaus, Opera, Parks. Pens. from R.M. 12.
<b>Menton—Riviera Palace</b> —Ideal Winter Residence. 25 acres of grounds and gardens.	<b>SWITZERLAND</b>
<b>Menton—Hotel de Venise</b> —Leading in quality and comfort. Central and sunny. Beautiful park. Noted cuisine. Tariff on application.	<b>Arosa—Valsana Sporthotel</b> —First class. Gay centre of Arosa. Original "Alaska saloon"; dancing. Inclusive terms.
<b>Monte Carlo—Le Grand Hotel</b> —350 rooms, 280 bathrooms. Entirely renovated. Open all the year. Central. Opposite New Sporting Club.	<b>Davos—Palace Hotel</b> —Nr. world-renowned Parsenn run & Strela Ski-lift. Rooms fr. S. Frs. 7. Full board fr. S. Frs. 17. W. Holsboer, Man.
<b>Monte Carlo—Hotel Prince de Galles</b> —Strictly First-class. Beautiful garden. Magnificent view. Moderate terms.	<b>Geneva—Hotel de la Paix</b> —On Lake facing Mont-Blanc. Close to pier and places of interest. Lovely rooms fr. S.Frs. 6. With full board S.Frs. 14.
<b>Monte Carlo—Hotel Royal</b> —All comforts, full south, garden overlooking sea. Moderate rates.	<b>Grindelwald—Regina Hotel Alpenruhe</b> —First class. Good value and Personal attention. Pension terms from 14/-. A. Bohren, Managing Proprietor.
<b>Monte Carlo—Hotel Terminus Palace</b> —1st class. Sea-front. Facing Casino gardens. Weekly terms incl. tips & tax from £4.4.0. With private bath £5.	<b>Klosters Parsenn (Switzerland)—The Sport Hotel Silvretta</b> —For charm, atmosphere and good company.
<b>GERMANY</b>	<b>Lenzerheide (Grisons)—Grand Hotel Kurhaus</b> —1st-class. 200 beds. The lead'g English fam. hotel. Sunniest position. Every entertainment. Mod. terms.
<b>Bad Gastein—Grand Hotel Gastelnerhof</b> —Sunniest hotel. First class. 180 beds. Pen. from R.M. 9-11. Patronised by English Society. Open in Winter too.	<b>Locarno—Park Hotel</b> —Select. Quiet. Sunny. Large Park. Terms from Frs. 13.
<b>Frankfurt (on-the-Main)—Park Hotel</b> —Near central Station. Famous for its hors-d'œuvre. Rooms from M. 5. Garage and Pumps on the premises.	<b>Lugano—Adler Hotel &amp; Erica Schweizerhof</b> —Near station in own grds. facing lake, exceptl. view. Rms. Frs. 4. Pen. fr. Frs. 11. Op. all yr. Gar. boxes.
<b>Garmisch-Partenkirchen (Bavarian Alps)—Park-Hotel "Alpenhof"</b> —Leading. Hotel; best. cent. sit. Every comf. Prospect, thro' Propr., Hanns Kilian.	<b>Lugano—Hotel Splendide</b> —First class in every detail, lovely situation on the lake. Family R. FEDELE.
<b>Leipzig—Hotel Astoria</b> —The latest and most perfect Hotel building. Select home of international Society and Aristocracy.	<b>St. Moritz—Badrutt's Palace Hotel</b> —Host of the Elite. Season till end of March.